ANNUAL REPORT 2001–2002
Art Gallery of Nova Scotia

AGNS

Art Gallery *of* Nova Scotia

Art Gallery of Nova Scotia

103-02691/

Mission Statement
The mission of the Art Gallery of Nova Scotia is to serve the public by bringing the visual arts and people together in an environment which encourages exploration, dialogue, and enjoyment.

This will be achieved by providing leadership in the development and preservation of quality collections, exhibitions, and education and public programs.

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Lieutenant Governor of Nova Scotia

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The Art Gallery of Nova Scotia gratefully acknowledges the continuing support of the Nova Scotia Department of Tourism and Culture; the Department of Canadian Heritage; The Canada Council for the Arts; the Halifax Regional Municipality; private and corporate patrons.
www.agns.gov.ns.ca

Managing Editor: Bernard Riordon. Editor: Karen McDonah. Cover design by Semaphor. Graphic Design by Semaphor. Printing by Print Atlantic. Published by the Art Gallery of Nova Scotia. Printed in Canada ©2002

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IMAGINE A New Spirit of Giving

Chair's Report

Don MacVicar, Chair of AGNS Board of Governors, Dale Sheppard, AGNS Educator, and Premier John Hamm celebrate the opening of the exhibition Art as Language

My first term as Chair of the Board of Governors has been a very satisfying and rewarding experience. However, it is with mixed feelings that I acknowledge Director Bernard Riordon's retirement from the Art Gallery of Nova Scotia, effective mid-November 2002. The decision comes after 30 years of service with the provincial art gallery and its predecessor, the Nova Scotia Museum of Fine Arts. Bernard Riordon has demonstrated vision and leadership for the AGNS and for the visual arts community during this time. He has achieved many accomplishments throughout his career from the Gallery's first permanent home in 1988 to the expansion in 1998, and now the development of the Western Branch of the AGNS in Yarmouth. He has built the AGNS from its very humble origins to the widely respected and dynamic provincial art gallery it has become under his direction. He will be greatly missed.

We are grateful that Mr. Riordon will make every effort to complete the projects currently underway over the next six months and will work with the incoming director during the transition period. A search and selection committee has been struck and the search for a new director will be initiated immediately.

Fiscal year 2000–2001 was again a year of many challenges and hurdles. The talents of many individuals have enabled the quality of the Gallery to be maintained and our mission to be carried out as we introduced new audiences to the Gallery and provided essential services in the visual arts to Nova Scotians and our visitors. The **Impressionist Masterworks from the National Gallery of Canad**a exhibition was a tremendous success and brought thousands of visitors through our doors.

Through the diligence of AGNS staff, Board of Governors, and Treasurer Lauchlin McKenzie, the financial challenges for the year have been addressed. Thank you to all Chairs and members of the standing committees - Fred Fountain, Acquisitions; Fred MacGillivray, Development; Elizabeth Ryan, Membership; Fred Fountain, Nominating; Constance Darby, Friends of the AGNS, and all the sub-committees. Thank you for your commitment and unwavering support of the Art Gallery of Nova Scotia.

As the provincial art gallery and agency of the province, we are grateful to the Department of Tourism and Culture and the Province of Nova Scotia for their commitment and support. My thanks are extended to The Honourable Rodney MacDonald and Deputy Minister Michele McKenzie for the interest and support of the AGNS. We gratefully acknowledge the continued support of The Canada Council for the Arts and the Department of Canadian Heritage Museums Assistance Program. Their valuable assistance is very important to the Gallery's programming and other diversified activities, and allows us to offer the best experience of the arts to our members, program users, Nova Scotians, and our growing number of visitors.

This world class institution and the many historical and contemporary exhibitions, education and public programs have enabled us to "reach out" to new audiences and to fulfill our mission of *bringing art and people together.*

It has been a gratifying experience working with Director Bernard Riordon. His remarkable leadership has inspired us all and has ensured the Gallery's continued growth and excellence in all its endeavours. AGNS staff have worked admirably over the past year in the face of many challenges, and their loyalty to the institution and to the preservation of our cultural heritage is to be commended. I extend to our exemplary staff, on behalf of the Board of Governors, our sincere gratitude and thanks.

Don A. MacVicar, Chair
Board of Governors

Standing Committees

Investment Committee
Lauchlin McKenzie
Chair

The Investment Committee continues to monitor the Gallery's Endowment Fund and the events of the past year produced a great deal of uncertainty in the marketplace. Under the management of Seamark Asset Management, AGNS faired better than many other organizations and produced a small net growth. The committee continues to operate the fund as a long-term endowment and Seamark manages the fund using this philosophy. A special thank you to the Committee for their diligence and conscientious management of the Gallery's Endowment Fund.

Finance Committee
Lauchlin McKenzie
Chair

It is the responsibility of the Finance Committee to monitor the Gallery's budget and actual operating results, assuring that a balanced budget is achieved. The Gallery receives support from both the provincial and federal governments as well as the corporate and private sectors. This past year was very challenging for the Art Gallery of Nova Scotia and through strong financial management we were able to achieve a balanced budget. I would like to express my personal thanks to Don MacVicar, Joe Brandt, Stephen Aftanas, Bernard Riordon, Robin MacInnis and Sue Tingley for all of their efforts in serving on this committee.

Nominating Committee
Fred Fountain/Karen Cramm
Chair

The Nominating Committee has continued its work in ensuring full representation on the Gallery's Board of Governors. The mandate of the Committee in seeking potential Board members is to take into consideration the ability to execute Board responsibilities, gender, geographical and minority representation, and the substantial commitment of time and resources required to fulfill this role of public trust. The AGNS has been fortunate in this regard, as the current slate of members have performed their important public trust role with dedication and excellence. The Committee is sincerely appreciative of those individuals who have allowed their names to be submitted for nomination through the government appointment process.

Governmental Affairs
Vacant
Chair

Since the last annual report, the Governmental Affairs committee continued to be active extending invitations to politicians and government representatives to visit and support the Gallery. The Committee strives to encourage open dialogue and to share, with all levels of our governmental partners, the Province of Nova Scotia's rich visual culture and its importance to the whole of Canada.

Acquisition Committee
Fred Fountain
Chair

The Acquisition Committee met six times throughout the year and accepted 281 works for the permanent collection through gifts and purchase. Of these works, 251 were gifts from 50 donors and 31 works were purchased with funds provided from a variety of sources. The collection gifts included works by Carol Hoorn Fraser, Kenneth Lochhead, Ruth Wainwright, Gunter Nolte, and historical prints and drawings from John and Norma Oyler. Highlights included a painting by Ivan Eyre, gift of Sobeys Inc, and ceramic work by Andrea Gill. It is with great pleasure that I acknowledge the many individual donors of artworks and funds, and The Canada Council for the Arts Acquisition Assistance Program, the Art Sales and Rental Society, and the Friends of the AGNS without whose assistance this growth would not have been possible. The Art Gallery of Nova Scotia is most appreciative of their support, and very proud of the strong collection of art works it holds on behalf of the Province of Nova Scotia.

Everyone loves the hands-on Art Classes and programs such as Family Sundays at the Art Gallery of Nova Scotia.

Director's Report

Over the year we continued to reposition the gallery to engage new audiences and celebrate our artists through our acquisitions, exhibitions, and education programs. It has been a most exhilarating and productive year for the Art Gallery of Nova Scotia.

On the revenue side, we experienced reduced revenues from both the private and public sectors which has made meeting our targets difficult; however, through the diligence of staff, the Board, and volunteers we have ended the year with a small surplus and were able to maintain quality exhibitions and programs, and carry out our mission of bringing art and people together. Lauchlin McKenzie and the Finance Committee have provided diligent stewardship in financial matters for our operating, acquisitions, Phase II, Gallery Shop, Product Development and our Western Branch accounts. With their guidance and the good work of the Investment Committee and our fund managers, Seamark Asset Management Ltd., we have had good financial advice and good financial management provided by the Manager of Finance and Operations Sue Tingley.

The success of the Impressionist Masterworks from the National Gallery of Canada was quite notable, not only because these great artworks were on display at AGNS, but engaging new audiences was dramatically achieved. Over 30,000 visitors enjoyed the exhibition and the companion exhibitions assembled by the AGNS. I wish to extend my sincere thanks to the National Gallery of Canada for making the exhibition available to Nova Scotians and to our sponsors: Global TV, Bristol Communications, The Craig Foundation, The Daily News, Maritime Broadcasting System, the Halifax Regional Municipality, BMW, Vladi Private Islands, AGNS Gallery Shop, and the Friends of the AGNS for their valued support.

We were proud to have the opportunity to partner with the HRM Millennium Committee and Exxon Mobil Canada in dedicating a permanent gallery space to the exhibition of First Nations art. The creation of this gallery has allowed us to honor and recognize First Nations people by providing an exhibition space where all Nova Scotians can enjoy the work of First Nations artists. Thank you to Dr. Peter Christmas for everything you did to ensure the success of this initiative. I wish to express my gratitude to Jim Logan, Associate Curator, First Nations Art, for his dedication, knowledge, and determination in raising awareness and bringing First Nations art work to the fore.

The Western Branch of the AGNS in Yarmouth Capital Campaign continued throughout the year. Phases I through IV of construction have been completed, and the final phase will begin as funds become available. I wish to acknowledge with sincere gratitude the special efforts of everyone associated with the project. We anticipate that a grand opening will take place within the next year. Chair, Jim McLeod and Rod Rose have provided the stewardship along with AGNS Board member Martin Pink and the Capital Campaign and Building Committee members. Dave Whiting has been instrumental in providing coordination from Yarmouth and area, and Project Manager Peter Evans

has worked diligently to move the project forward. We are grateful to the many individuals who have contributed their time and money to make this branch gallery a reality.

As the international year of volunteers has concluded, I want to once again thank and congratulate the Friends of the AGNS who generously assisted with the Impressionist Masterworks exhibition, both financially and with personnel who continue to work tirelessly in all areas critical to the ongoing success of the Gallery. Thank you to Connie Darby for the leadership she provided as Chair of the Friends.

We are grateful to Harold P. Connor and Denis Connor for their generous contribution to the AGNS in making the Elisabeth Connor NSCAD ARCHIVE possible. This partnership with NSCAD will allow both institutions to preserve an important part of the cultural heritage of this province. Thank you, Richard Mueller, who has dedicated much of his time and effort toward the development of this project, and who will head up the archive on behalf of NSCAD.

I wish to express my sincere appreciation and gratitude to the Board of Governors and Chair, Don MacVicar, who has provided special public-spirited stewardship to the AGNS, and the Executive Committee. My special thanks are expressed to the Chairs of the standing committees, Fred Fountain, Acquisitions Committee, Don MacVicar, Development Committee, Lauchlin McKenzie, Finance Committee, Dr. Gabriel Fischer, Governmental Affairs, Lauchlin McKenzie, Investment Committee, Fred Fountain, Nominating Committee and Connie Darby, Friends of the AGNS.

The Art Sales and Rental Gallery continues to provide the AGNS with funds for acquisitions and to fill a very spirited role in the commercial gallery network in the community. Congratulations to President Janet LeBrun and Manager, Nora Clarke and all of the dedicated volunteers.

Collection development and the management of the collection was very active for the year. My thanks go to Judy Dietz for leading this area with utmost proficiency and professionalism.

New staff reporting to the Director during the year were Dariusz Burzyński who led the Development area with style and confidence, and Ray Cronin, Curator of Contemporary Art. Ray has brought new ideas and new life to the AGNS presentation of contemporary art.

The collaboration with the Sobey Art Foundation on the Sobey Art award to go to a Canadian artist under 40 years of age is an important initiative. The Gallery is pleased and proud to be associated with the Sobey Art Foundation and to be organizing this first award.

Dale Sheppard has provided special enthusiasm and creativity as educator. She has ably developed innovative public programs and led the finest group of Gallery guides in the country.

My sincere thanks are extended to Fine Art Conservator Laurie Hamilton, who has conserved our collection, temporary exhibitions and loans to AGNS with care and attention to every detail.

Sue Tingley as Manager of Finance and Operations has astutely and prudently managed all financial matters for the Gallery.

Donn Sabean, as Manager of the Gallery Shop has completed a banner year with the operation of the main shop and a satellite shop with the Impressionist Masterworks exhibition. The success has provided much needed dollars for Gallery programs and services. Sales and Product Marketing has continued through the year despite the many hurdles that had to be overcome.

Thank you to Barry Thorne, Head of Security and to the entire security detail who go far beyond the call of duty to protect art, people and our property. My gratitude is expressed to all AGNS staff.

David Bellefontaine, President and CEO, Halifax Port Authority, AGNS Honourary Governor Mary Maddox, Tim Dean, Ceres Corp., and AGNS Director Bernard Riordon at the opening of **Gathie Falk**.

Brenda Garagan has been my loyal and skillful assistant, and works diligently with the Board of Governors, our supporters and visitors, and all AGNS staff to make the Gallery one of the best possible. I am grateful and indebted to her. Retiring from the Art Gallery of Nova Scotia after almost 30 years will not be an easy transition for me. I wish to assure our membership that the leadership of the AGNS will be left in able hands, managed by a strong and concerned Board of Governors and an extremely capable staff complement. The artistic culture that has been lovingly cared for over these many years will continue to grow and be nurtured as the AGNS continues to carry out its important work in the community. I want to express my appreciation and gratitude to all that have supported me and the Art Gallery of Nova Scotia during my tenure. It has been a pleasure and an honor for me to serve.

My work at AGNS has been a special part of my life, which I will always remember with passion, pride and gratitude. Please accept my sincere thanks for your support and friendship. Farewell and good wishes to all of you.

With good wishes.
Bernard Riordon, O.C.
Director and CEO

Programming Report

This year, as ever, the Art Gallery of Nova Scotia has presented an exciting schedule of exhibitions and programs for our visitors. The AGNS is committed to the acquisition, preservation and exhibition of works of art, and for providing education in the visual arts. As such, its Mission is "*to serve the public by bringing the visual arts and people together in an environment which encourages exploration, dialogue, and enjoyment. This will be achieved by providing leadership in the development and preservation of quality collections, exhibitions, and education and public programs.*" The Gallery's goal is to develop a collection, exhibition program and public program which brings both Nova Scotians and visitors in contact with contemporary, historic and folk art, associated with the province, and with art from across the region, the country and from other countries and cultures.

2001 was the Year of Impressionism at AGNS and it got off to a rousing start with the exhibition **Helen McNicoll: A Canadian Impressionist**, organized by the Art Gallery of Ontario. The highlight of our Impressionist year was, of course, **Impressionist Masterworks from the National Gallery of Canada**, which drew over 30,000 people through the Gallery. In addition to the Masterworks, AGNS organized three companion exhibitions: **Choosing Their Own Path**, curated by Dianne O'Neill, and **Ernest Lawson: Painting the Landscape**, curated by Kris Webster, and **Painterly Ceramics**, curated by Alexandra McCurdy. Webster also ably served as the Coordinator of the **Impressionist Masterworks exhibition**.

Also notable last year were three retrospective exhibitions by senior Canadian artists: **Gathie Falk**, organized by the Vancouver Art Gallery and circulated by the National Gallery of Canada, **Doris McCarthy: The View From Here**, organized and circulated by the Art Gallery of Mississauga, and our very own **Sarah Jackson: Spirit Journey/ Bodies of Work**, guest curated by Peter Dykhuis and Pam Edmonds. We also hosted the touring exhibitions **J.S. McLean: A Collector's Vision**, organized by the Art Gallery of Ontario and the remarkable exhibition organized by the embassy of Germany, **Prints and Drawings of the Weimar Republic**. Our *Nova Scotia Collects* series offered two unique exhibitions: **Mostly Black: The Collection of Garry Neill Kennedy**, and **Folk Art from the Collection of Gerald Ferguson**.

The Programming department welcomed a new Curator of Contemporary Art this year, Ray Cronin who joined the Gallery from a freelance career based in Fredericton, New Brunswick. Cronin curated or co-curated five exhibitions in his first year at AGNS: **NSCAD Second Century**, **Allan Harding MacKay: Source Derivations VII**, **The Lochhead Gift**, **Greg Forrest Heavy Metal** (with AGNS Educator Dale Sheppard) and **Domesticate: David Diviney, Erik Edson, Alexander Graham, Shelly Rahme and Lyla Rye**.

Public and education programs offered by the AGNS continue to grow in popularity and scope. The **Tuesday? Lunch?** program has developed a loyal following over the past year. An average of 35 visitors now attend on a regular basis. The popular Sister Wendy Beckett series of art history videos and the Impressionist Masters video series drew in good crowds. Curator talks on special exhibitions provided discussion and further insight into the various exhibitions. Guest speakers included Doris McCarthy, Senior Curator at the Vancouver Art Gallery, Bruce Grenville, and artist and curator Allan Harding MacKay.

Our popular Pick of the Month series continued to bring new dimensions to our permanent collection. AGNS Educator Dale Sheppard, Associate Curator for First Nations Art (June 2001–June 2002) Jim Logan, Manager of Collections Judy Dietz, Director Bernard Riordon and Curator of Contemporary Art Ray Cronin were among the staff who led lively discussions on a wide variety of artworks.

The **Education Gallery MTT, Aliant Telecom Gallery** presented exhibitions covering a wide spectrum of interests. These exhibitions are designed for 'learners of all ages' and engage visitors in an active learning experience. **The Book: An Evolution of Meaning** curated by Stephanie Dean-Moore was a beautifully executed exhibition with contemporary artists showing works that used traditional book making techniques. Visitors were able to learn more about book arts with a wonderful selection of handmade books created especially to handle and observe. **Art as Language**, curated by Dale Sheppard, resulted from workshops with 10 new Canadian families from different parts of the world. Each family created a work of art representing their immigration experience. This unique exhibition was done in partnership with the Metropolitan Immigrant Settlement Association and the YMCA of Greater Halifax/Dartmouth. Greg Forrest's **Heavy Metal** is a collaborative curatorial project with the Educator and Curator of Contemporary Art. The traditional roles of curator and educator are intertwined and expanded to bring the work of Halifax artist Greg Forrest to the public sphere.

The Artist-in-Residence program is a vital component of the AGNS programming department that affords us the opportunity to have a contemporary artist working on site. Visitors to the Gallery discuss and view the process of art making at various stages as well as the finished work of individual artists as part of their visit to the Gallery. We had three artists working in the Jack and Diane Smith Artist-in-Residence Studio this year: Ceramist and sculptor Peter Bustin, sculptor Greg Forrest and video artist Jan Peacock. Forrest's residency tied into his exhibition in the education gallery, highlighting the interdependent nature of these programs. In the role of Artist-in-Residence Greg Forrest had regular visitors who frequently visited the studio to learn more about the process of creating a bronze sculpture from an original wax.

AGNS was filled with school children this past year. Our dedicated docents continued to provide a rich and interactive learning experience for these young gallery visitors. With the **Impressionist Masterworks** exhibition, many new docents came on board to meet the high demand. They did an

excellent job serving the needs of school groups. Our high school visitors especially enjoyed the contemporary exhibitions as they engaged in a specially designed tour entitled, *What's It About?* Dialogue is always encouraged in our education programs.

A new component to the *Visually Yours* school program is the pilot program, *Red, Yellow, Blue and You*, launched in January of this year. This exciting and vibrant program is specially designed for pre-school children. Hands-on activity kits were coordinated by intern, Shelley Howes, and have proved to be an ideal vehicle for helping children explore artworks in the gallery. Jennifer Brown has done an outstanding job as art educator for this program with the assistance of Shelley. This ECE program is another example of a growing partnership. St. Joseph's College of Early Childhood Education has worked with us to provide an outstanding program for very young visitors. This program has been fully booked so expansion is definitely on the way!

Saturday art classes, Family Sundays, and the Summer School of the Arts are core programs at the Gallery that bring in many return visitors as well as lots of new faces. In addition, to celebrate the opening of the **Impressionist Masterworks** exhibition, AGNS held a colourful *Children's Festival* in the large courtyard tent, transformed into a 19th century Parisian street. Artists and musicians delighted the crowds with a wonderful array of hands-on activities and performances.

Partnerships with organizations in the community are a priority for AGNS and Educator Dale Sheppard has been working with a wide array of community education and service groups. In addition to the aforementioned partnerships with MISA, the YMCA and St. Joseph's College of Early Childhood Education, Sheppard has spearheaded programs that reach out to youth. Artist Jenni Blackmore has been working with youth from Phoenix Youth Centre every Thursday afternoon and evening. The youth have created a wide variety of artworks as they share in a meal and conversation. The youth often come early and express how comfortable they feel at the Gallery. The Commissionaires have helped make them feel welcome as they greet them each Thursday and share in their artistic accomplishments. This partnership includes other programming events for the coming year!

Work with the North-end inner city community through YouthNet has also been a wonderful experience. In the summer of 2001 YouthNet participants enjoyed a week art program at the Gallery which culminated in the exhibition Colourful Minds, on display in the Corridor Gallery. After the week program, one member of the group commented to the CBC when asked about showing his work at AGNS, he felt like a superstar!

This year saw the dedication of our new First Nations Gallery, and the opening of the first exhibition in this space, **Journey**, curated by Jim Logan, who has agreed to stay involved with AGNS as our third AGNS Associate Curator, First Nations Art (June 2001–June 2002), joining his colleagues Dianne O'Neill and Alexandra McCurdy. **Journey** features works drawn from the AGNS collection, from other public collections, from private collectors and from the artists themselves. The exhibition marks the latest step in what curator Logan describes as a journey towards knowledge and understanding.

This year Gallery Services was amalgamated with the Programming section, and Pat Beauchamp and Frank Lively continue to manage our active temporary and permanent collection exhibition schedule. The Programming Department continues to be a vibrant component of the Gallery's operations. Our former Acting Curator Kris Webster who stayed on to coordinate the **Impressionist** show, our new Curator of Contemporary Art, Ray Cronin and Educator Dale Sheppard have coordinated efforts to present a dynamic agenda of exhibitions and activities and Programming Secretary Karen Brown provides enthusiastic support for the active programming schedule.

Prepared by Dale Sheppard, AGNS Educator and Ray Cronin, AGNS Curator of Contemporary Art

Temporary Exhibitions

CENTRAL GUARANTY TRUST GALLERY IN MEMORY OF HENRY B RHUDE (1)

Homeboys: Alex Janvier and Alan Syliboy
Organized by the Art Gallery of Nova Scotia
Supported by: EXXON; The Canada Council for the Arts; First People's Secretariat; Aboriginal Curatorial Residency Program; Nova Scotia Arts Council
Curator: Jim Logan, First Nations Curatorial Resident (April 1999–April 2001)
7 April–3 June 2001

Gathie Falk
Organized and circulated by the Vancouver Art Gallery in partnership with the National Gallery of Canada, Ottawa
Curator: Bruce Grenville, Senior Curator, Vancouver Art Gallery, Vancouver, British Columbia
9 June–2 September 2001

Sarah Jackson: Spirit Journey/Bodies of Work
Organized by the Art Gallery of Nova Scotia
Sponsored by Rogers AT&T Wireless and Sony
8 September–28 October 2001

Prints and Drawings of the Weimar Republic
Organized by the Institute for Foreign Relations,
The Embassy of Germany, the Federal Republic
Circulated by the International Exhibitions Program of the Department of Canadian Heritage
Curators: René Block and Erma Haist
3 November 201–6 January 2002

A Collector's Vision: J. S. McLean and Modern Painting in Canada
Organized by the Art Gallery of Ontario
Sponsored by Rogers AT&T Wireless
12 January–7 March 2002

THE EDUCATION GALLERY, MTT, an ALIANT company GALLERY (2)

Drawing Near
Organized by the Art Gallery of Nova Scotia
Curators: Kris Webster and Dale Sheppard
14 April–24 June 2001

The Book: An Evolution of Meaning
Organized by the Art Gallery of Nova Scotia
Guest Curator: Stephanie Dean-Moore
30 June–28 October 2001

Art as Language
Organized by the Art Galleryof Nova Scotia
Curator: AGNS Educator, Dale Sheppard
10 November 2001–3 March 2002

Greg Forrest: Heavy Metal
Organized by the Art Gallery of Nova Scotia
Curators: Dale Sheppard, AGNS Educator; Ray Cronin, AGNS Curator of Contemporary Art
9 March–23 June 2002

FRED C. MANNING GALLERY (4)

St Art: The Visual Poetry of bpNichol
Organized and circulated by the Confederation Centre Art Gallery & Museum, Charlottetown
Supported by The Canada Council for the Arts
Curator: Gil McElroy, former Curator, Confederation Centre Art Gallery & Museum
3 February–17 June 2001

Doris McCarthy: The View from Here
Organized and circulated by the Art Gallery of Mississauga
Supported by The Canada Council for the Arts
Curator: Stuart Reid, former Curator, Art Gallery of Mississauga, Mississauga, Ontario
23 June–16 September 2001

Allan Harding MacKay: Source / Derivations VII
Organized by the Art Gallery of Nova Scotia
Curator: Ray Cronin, Curator of Contemporary Art

CITY OF HALIFAX GALLERY IN MEMORY OF ELIZABETH S. NUTT (15) AND CITY OF HALIFAX GALLERY (16)

Choosing Their Own Path: Canadian Women Impressionists
Organized by the Art Gallery of Nova Scotia
Curator: Mora Dianne O'Neill
12 October 2001–13 January 2002

CANADIAN ART ROYAL BANK GALLERY (19) AND ATLANTIC CANADIAN ART, CITY OF DARTMOUTH GALLERY (20)

Impressionist Masterworks from the National Gallery of Canada
Organized and circulated by the National Gallery of Canada
Supported by the Department of Canadian Heritage through the Canada Travelling Exhibitions Indemnification Program
Gold Sponsors: Global; Bristol Group; The Craig Foundation
Silver Sponsors: The Daily News; MBS Radio; Halifax Regional Municipality; BMW
Bronze Sponsor: Vladi Private Islands; Office Interiors Group
Curator: Stephen D. Borys
17 October 2001–6 January 2002

FREDERICK AND ELIZABETH FOUNTAIN GALLERY (21)

Ernest Lawson - Painting the Landscape
Organized by the Art Gallery of Nova Scotia
Guest Curator: Kris Webster
12 October 2001–13 January 2002

GREG FORREST WORKS ON 'DRUM KIT'. THIS PIECE BECAME THE EXHIBITION GREG FORREST: **HEAVY METAL**.

Permanent Collection Exhibitions

These exhibitions represent highlights of the many Permanent Collection exhibitions featured at the Gallery during 2001–2002.

NOVA SCOTIAN ART 1900–1975 LEROY AND MARGUERITE ZWICKER GALLERY (6)

(Special Installation)
Lauder and Marjorie Brunton Collection
2 June 2000–20 May 2001
Curator: Judy Dietz, Manager of Collections

SPECIAL COLLECTIONS GALLERY (8)

J. Frederic McCulloch 1905–1932 - ars longa, vita brevis
7 October 2000–22 April 2001
Curator: Mora Dianne O'Neill, AGNS Associate Curator of Historical Prints and Drawings

Carol Fraser: Unfinished Business
28 April 2001–18 November 2001
Curator: Judy Dietz, Manager of Collections

Kenneth Lochhead
24 November 2001–28 April 2002
Curator: Ray Cronin, Curator of Contemporary Art

JACK AND JOAN CRAIG GALLERY FOLK ART (9–12)

Iris E. Newman Collection of Folk Art
2 June 2001–2 June 2002
Curator, Bernard Riordon, Director/Curator of Folk Art

WORK ON PAPER (17)

Watercolours By Peter and Bobs Cogill Haworth
26 January 2001–30 September 2001
Curator: Judy Dietz, Manager of Collections

Etchings by Lewis Smith
19 January 2002–20 October 2002
Curator: Judy Dietz, Manager of Collections

JOHN AND NORMA OYLER GALLERY HISTORICAL PRINTS AND DRAWINGS (18)

Capital Views and Opinions; a mari usque ad mare
26 January–8 July 2001
Curator: Mora Dianne O'Neill, AGNS Associate Curator of Historical Prints and Drawings

From the High Ground:Bird's Eye Views of Nova Scotia
13 July 2001–13 January 2002
Curator: Mora Dianne O'Neill, AGNS Associate Curator of Historical Prints and Drawings

A remarkable neat little town: Prints and Drawings of Windsor
18 January 2002–7 July 2002
Curator: Mora Dianne O'Neill, AGNS Associate Curator of Historical Prints and Drawings

LLOYD AND JEAN SHAW CERAMICS (22)

Porcelain: A Measure of Mystery
13 October 2000–7 October 2001
Curator: Alex McCurdy, AGNS Associate Curator of Ceramics

Painterly Ceramics
12 October–13 October 2002
Curator: Alex McCurdy, AGNS Associate Curator of Ceramics

ALICE HOSKINS GALLERY INTERNATIONAL ART (23)

European Landscape and Seascapes
30 September 2000–30 September 2001
Curator: Judy Dietz, Manager of Collections

An Expression of Faith: Sacred Art of Centuries Past
12 January 2002–20 October 2002
Curator: Judy Dietz, Manager of Collections

WORK ON PAPER (24)

Fountains and Garden of France
30 September 2000–30 September 2001
Curator: Judy Dietz, Manager of Collections

An Expression of Faith: Sacred Art of Centuries Past (Companion Exhibition)
12 January 2002–20 October 2002
Curator: Judy Dietz, Manager of Collections

NOVA SCOTIA COLLEGE OF ART AND DESIGN (25) WORKS ON PAPER (26)

NSCAD Second Century
21 July 2001–30 June 2002
Curator: Ray Cronin, Curator of Contemporary Art

WORK ON PAPER (27)

Prints from the Conrod Jakabos Collection
14 January 2002–21 July 2002
Curator: Judy Dietz, Manager of Collections

LAUFER FAMILY GALLERY
SPECIAL COLLECTIONS (28)

European Figurative Paintings and Sculptures
7 January 2001–13 January 2002
Curator: Judy Dietz, Manager of Collections

European Paintings and Sculptures
15 January 2002–23 February 2003
Curator: Judy Dietz, Manager of Collections

SPECIAL COLLECTIONS
GALLERY (29)

Ronald Caplan Photographs
3 February 2001–4 November 2001
Curator: Judy Dietz, Manager of Collections

Photopolis: NSCAD Photography
10 November 2001–19 May 2002
Curator: Ray Cronin, Curator of Contemporary Art

SPECIAL COLLECTIONS
GALLERY (34)

Journey
30 September 2001–22 September 2002
Curator: Jim Logan, AGNS Association Curator First Nations Art

SPECIAL COLLECTIONS
GALLERY (35)

Artists' for Kids Trust
Curator: Virginia Stephen, former AGNS Deputy Director and Head of Programming
15 December 2000–10 June 2001

Canada Council Acquisitions 2000
16 June 2001–16 December 2002
Curator: Judy Dietz, Manager of Collections

Canada Council Acquisitions 2001
22 December 2001–2002
Curator: Ray Cronin, Curator of Contemporary Art

Travelling Exhibitions

All exhibitions organized and circulated by the AGNS unless otherwise indicated.

Garry Neill Kennedy: Work of Four Decades
Curator: John Murchie, former AGNS Associate Curator
Contributing writers: Diana Nemiroff, Curator of Contemporary Art, National Gallery of Canada; Martin Barlosky; Jan Budney; Emily Falvery
Organized and circulated by the Art Gallery of Nova Scotia in partnership with the National Gallery of Canada
Supported through a grant from The Canada Council for the Arts

Beaverbrook Art Gallery
Fredericton, New Brunswick
16 September–16 January, 2002

The Nickle Arts Museum
University of Calgary
Calgary, Alberta
15 February–6 April, 2002

Joe Norris: Painted Visions of Nova Scotia
Curator: Bernard Riordon, AGNS Director and CEO
Contributing writers: Chris Huntington; Philip Brooks; John Houston
Organized and circulated by the Art Gallery of Nova Scotia
Presenting sponsor: AIM Funds Management Inc.
Associate sponsor: The Craig Foundation
Media sponsor: The Globe & Mail

Art Gallery of Greater Victoria
Victoria, British Columbia
8 June–19 August 2001

Edmonton Art Gallery
Edmonton, Alberta
14 February–7 May, 2002

Wallpapers
Organized and circulated by the Art Gallery of Nova Scotia
Sponsors: Aliant; Bristol Group Inc.; Nova Scotia College of Art & Design; Ernst & Young; Vladi Private Islands; Semaphor Design; Print Atlantic
Supporters: Lydon Lynchg Architects Ltd., Chemcraft Atlantic Ltd.; Image House Digital Inc.

Archie Key Gallery at the Art Gallery of Calgary
23 November 2001–27 January 2002

Publications

Catalogues

Homeboys: Alex Janvier and Alan Syliboy
Curator: Jim Logan, First Nations Curatorial Resident (April 1999–April 2001)
20 pages, 11 colour; 2 black and white images
Published by the Art Gallery of Nova Scotia
ISBN 0-88871-664-8

Journey
Curator: Jim Logan, Art Gallery of Nova Scotia Associate Curator, First Nations Art (June 2001–June 2002)
6 pages, 9 colour images
Published by the Art Gallery of Nova Scotia
ISBN 0-88871-700-8

Sarah Jackson: Spirit Journey/Bodies of Work
Guest Curator: Peter Dykhuis and Pamela Edmonds
36 pages, 21 colour; 10 black and white images
Published by the Art Gallery of Nova Scotia
ISBN 0-88871-680-X

Ernest Lawson - Painting the Landscape
Guest Curator: Kris Webster
6 pages, 7 colour images
Published by the Art Gallery of Nova Scotia
ISBN 0-88871-695-8

Choosing Their Own Path: Canadian Women Impressionists
Guest Curator: Mora Diane O'Neill
6 pages, 14 colour images
Published by the Art Gallery of Nova Scotia
ISBN 0-88871-699-0

Allan Harding MacKay Source Derivations VII
Curator: Ray Cronin, AGNS Curator of Contemporary Art
12 pages, 12 colour images
Published by the Art Gallery of Nova Scotia
ISBN 0-88871-711-3

Domesticate: David Diviney; Erik Edson; Alexander Graham; Shelly Rahme; Lyla Rye
Curator: Ray Cronin, AGNS Curator of Contemporary Art
12 pages, 22 colour images
Published by the Art Gallery of Nova Scotia
ISBN 0-88871-723-7

Books:

Greg Forrest: Heavy Metal
Curators: Dale Sheppard, AGNS Educator; Ray Cronin, AGNS Curator of Contemporary Art
6 pages, 11 coloured images
ISBN 0-88871-723-7

Please Don't Touch the Art!
Written by Michael Seary
33 pages
Published by the Art Gallery of Nova Scotia
ISBN 0-88871-697-4

The Painted House of Maud Lewis
Written by Laurie Hamilton, AGNS Fine Art Conservator
Published by Goose Lane Editions and the Art Gallery of Nova Scotia
118 pages
ISBN 0-86492-334-1

Periodical Publications:

Art Gallery of Nova Scotia Journal Volume 18/1; Volume 18/2
ISSN 0843-9184
Art Gallery of Nova Scotia Annual Report 2000–2001 (1 issue)

Brochures:

Visually Yours
Artful Experiences
Calendar of Exhibitions, Programs, and Events (3 issues)
2001 Summer School of the Arts for Children, Teens, Families, and Friends *Celebrate the Year of Impressionism 2001*

Educational Publications

Eye-Spy
Teacher's Guide and In-gallery Guide
Art Gallery of Nova Scotia Programming Department

Red, Yellow, Blue, and You
Teacher's Guide and In-gallery Guide
Art Gallery of Nova Scotia Programming Department

Posters:

Visually Yours 2001–02, Helen Galloway McNicoll's *Farmyard in Brittany c.* 1910
Impressionist Masterworks from the National Gallery of Canada, Claude Monet's *Waterloo Bridge: The Sun in a Fog*, 1903 (detail)
Impressionist Masterworks from the National Gallery of Canada, Vincent van Gogh's *Vase with Zinnias and Geraniums*, 1886 (detail)

Gallery Statistics

In-house Exhibitions:	
Temporary exhibitions organized by AGNS	17
Other permanent collection exhibitions organized by AGNS	33
Exhibitions from outside sources	6
Travelling exhibitions circulating 1999/2000	3
Total Exhibitions	**50**

Public Programming

Tours	**Groups**	**Participants**
School visits to AGNS	244	6,763
Other pre-booked tours (Brownie groups, Adult and Community Groups)	22	500
Daily tours in summer	43	145
Sunday Tours	19	62
Daily tours during the **Impressionist Masterworks**	117	5,010
Subtotal	**445**	**12,480**

(School figures do not include unannounced visits and visits by schools that book time but not guides)

Workshops by Education Staff		
Presentations	58	1,287
Subtotal	**58**	**1,287**

Regular Programming		
Tuesday?Lunch?	22	443
Exhibitours	10	120
Courtyard Activity, Summer drop-in only	40	549
AGNS on Sunday	11	1,608
Classes (Saturdays, Summer, and March Break)	34	2,944
Adult Workshop	1	7
Pick of the Month	11	109
Subtotal	**141**	**5,780**

Special Projects	
Children's Festival	1,052
Helen McNicol Tea with Natalie Luckyj	142
Dedication of the First Nations Gallery - 34	146
Parade of Lights throughout the downtown seen by 50,000 people	
Video Series: **The Impressionists - The Other French Revolution**	68
O'Carroll's Fund Raiser	75
Newsmaker's Breakfast with Rex Murphy	317
Gala	500
Impressionist Masterworks Reception	2,200
Off the Wall Luncheon (under the tent)	250
Team Impressionist Workshop	36
Laurie Hamilton Book Launch	100
Michael Scary Book Launch	50
Volunteers' Luncheon	106
Off the Wall Luncheon	95
Senior's Day	40
Subtotal	**5,177**
Total served in direct programming	**24,724**

Exhibition Attendance	
In-house	73,008
Travelling (5 bookings)	35,808
Subtotal	**108,816**

Other Events	
AGNS Receptions On-site	6,850
Off-site	892
External bookings (Lecture Theatre, Board Room, Private Receptions)	10,255
Subtotal	**17,997**
Total Gallery Activity	**126,813**

Education and Public Programs

Tuesday? Lunch?

10 April 2001 video: *Sister Wendy The Age of Revolution*

24 April 2001Curator's talk **St. Art: The Visual Poetry of pbNichol** with Gil McElroy

8 May 2001 video: *Modernism*

22 May 2001 Curator's talk: **Homeboys: Alex Janvier and Alan Syliboy** with Jim Logan

12 June 2001video: *bp pushing the boundaries*

26 June 2001 Artist's talk: Doris McCarthy talks about her watercolours in **Doris McCarthy: The View from Here**

3 July 2001 Curator's talk: **Gathie Falk** with Vancouver Art Gallery's Senior Curator, Bruce Grenville

17 July 2001 Curator's talk: Stephanie Dean-Moore talks about The Book: **An Evolution of Meaning**

7 August 2001 Curator's talk: AGNS Curator of Contemporary Art, Ray Cronin, presents *Beauty in Contemporary Art*

21 August 2001 Artist's talk: Peter Bustin, AGNS Artist-in-Residence talks about his sculptures

4 September 2001 video: *Modernism*, by Sister Wendy

18 September 2001 Curator's talk: **Sarah Jackson: Spirit Journey / Bodies of Work** with Guest Curator Peter Dykhuis

25 September 2001 Curator's talk: **Nova Scotia Collects: Garry Neill Kennedy** with Guest Curator John Murchie

16 October 2001 Artist's talk: with Greg Forrest, AGNS Artist-in-Residence
13 November 2001 Curator's talk: **Art as Language** with AGNS Educator Dale Sheppard
4 December 2001 Artist's talk: **Source/Derivations** with Allan Harding MacKay
8 January 2002 video: *Sister Wendy's American Collection: The Art Institute of Chicago*
29 January 2002 Artist's talk: with David Diviney about the Florence Biennial
12 February 2002 Curator's talk: with Gerald Ferguson about his folk art collection
19 February 2002 video: *Sister Wendy's American Collection: Cleveland Museum of Art*
5 March 2002 Video: *Sister Wendy's American Collection: Kimball Art Museum, Fort Worth, Texas*
26 March 2002 Curator's talk: AGNS Curator of Contemporary Art, Ray Cronin, talks about the artists in **Domesticate**.

Video Series:

The Impressionists - The Other French Revolution
2 October 2001 volume 1
6 November 2001 volume 2
20 November 2001 volume 3
18 December 2001 volume 4

Pick of the Month

17 April 2001 Gino Lorcini's *Prelude and Fugue* with AGNS Educator, Dale Sheppard
15 May 2001 Albers' Study for *Homage to the Square* with AGNS Curator, Kris Webster
19 June 2001 Carol Hoorn Fraser's work with AGNS Educator, Dale Sheppard
24 July 2001 John Greer's *Origins* with AGNS Curator of Contemporary Art, Ray Cronin
14 August 2001 Leo Naugler's *The King and Old Joe* with AGNS Director Bernard Riordon
11 September 2001 Harry Hamm's Fall with AGNS Educator Dale Sheppard
23 October 2001 **Lawson - Painting the Landscape** with Guest Curator Kris Webster
27 November 2001 Judy Dietz, Manager of Collections leads a discussion of *Madonna and Child with St John the Baptist* attributed to Giulio Romano
11 December 2001 Carl Zimmerman's *Lost Hamilton Landmarks* with AGNS Curator of Contemporary Art Ray Cronin
15 January 2002, with AGNS Educator, Dale Sheppard
26 February 2002 with AGNS Director, Bernard Riordon
12 March 2002 with AGNS Educator, Dale Sheppard

Exhibitours

22 April 2001 **St Art: The Visual Poetry of bpNichol** with Guest Curator, Gil McElroy
6 May 2001 **Homeboys: Alex Janvier and Alan Syliboy** with AGNS First Nations Curatorial Resident (April 1999–April 2001), Jim Logan
24 June 2001 **Doris McCarthy: The View from Here** with Artist Doris McCarthy
8 July 2001 **The Book: An Evolution of Meaning** with Guest Curator, Stephanie Dean-Moore
12 August 2001 **Gathie Falk** with AGNS Curator of Contemporary Art, Ray Cronin
16 September 2001 **Sarah Jackson: Spirit Journey / Bodies of Work** with Guest Curator, Peter Dykhuis
7 October 2001 **Journey** with AGNS Associate Curator (June 2001–June 2002), Jim Logan
4 November 2001 **Prints and Drawing of the Weimar Republic** with AGNS Curator of Contemporary Art, Ray Cronin
2 December 2001 **Source / Derivations VII** with Artist Allan Harding MacKay
20 January 2002 **A Collector's Vision: J. S. McLean and Modern Painting in Canada** with AGNS Curator of Contemporary Art, Ray Cronin
17 February 2002 **Nova Scotia Collects: The Folk Art Collection of Gerald Ferguson** with Gerald Ferguson

Special Events

16–28 May 2001 Art Tours: *Fiords, Festivals and Fine Art* takes a trip to Denmark and Norway
27–29 July 2001 Maud Lewis Days
15 June 2001 Senior Member's Afternoon
19–23 September 2001 Art Tours: *Autumn Dreams* - the Charlevoix Area of Quebec
11 September 2001 Ondaatje Court Yard Sale
30 September 2001 First Nations Gallery Grand Opening
3,4, 5 October 2001 Painting of the main lobby for the **Impressionists Masterworks**
10 October 2001Friends of the AGNS Luncheon
11 October 2001 Media Opening for the **Impressionist Masterworks from the National Gallery of Canada**
11 October 2001 La Grande Soirée, AGNS Gala and Auction Benefit
12 October 2001 **Impressionist Masterworks from the National Gallery of Canada** members opening reception
13–14 October 2001 **Impressionist Masterworks** Children's Festival
17 October–18 November 2001 The Metal Arts Guild of Nova Scotia Annual Competition and Exhibition 2001
7 November 2001 **Impressionist Masterworks** tour with Paul Greenhalgh, NSCAD, tour
17 November 2001 Parade of Lights *Starry Night* float
23 November 2001 Party celebrating half-way point in the **Impressionist Masterworks** exhibition at the AGNS
28 November 2001 Halifax Meeting & Convention Bureau reception
29 November 2001 Friends of the AGNS Music of Debussy
3 December 2001 *The Halifax Explosion - the tragedy of December 6, 1917 in Word and Song*

6 December 2001 Media Contest Night - **Impressionist Masterworks** tour and dinner
8,9 December 2001 Wholesale sale in Gallery South Lobby, with Marketing Coordinator, Betsy Eldon
15 December 2001 Mooseheads Hockey Game give-away
5,6, January 2002 extended hours for the AGNS and the **Impressionist Masterworks** exhibition
8 January 2002 Team Impressions with AGNS Manager of Development, Dariusz Burzyński
14 January 2002 Friends of the Gallery Pot Luck
18 January 2002 Senior's Afternoon *Hands on Potpourri* with AGNS Educator, Dale Sheppard
21 February 2002, *Newsmaker's Breakfast 2002* with Guest Speaker Rex Murphy
8 March 2002 Senior's tour of **A Collector's Vision: J. S. McLean Modern Painting in Canada** with AGNS Curator of Contemporary Art, Ray Cronin
6 May 2002, *Off the Wall Luncheon* with guest artist Beverley McInnes

Workshops and Classes

31 March–12 May 2001 *Painting & Mixed Media Collage!* With Kirsten McAllister
22 April, 2001 Family Sunday, *Art & Poetry*
13 May 2001 Family Sunday *Symbols & Art*
10 June 2001 Family Sunday *Everyday, Everywhere*
July–August 2001 Summer in the Courtyard!
3–6 July 2001 *Exploring Sculpture*
3–6 July 2001 *Faces, Faces, Faces*
9–13 July 2001 *Mask Making Around the World*
9–13 July 2001 *Drawing the Line*
9–13 July 2001 *Drawing for Teens*
16–20 July 2001 *The Magic of Impressionism through Music & Movement*
16–20 July 2001 *Painting & Mixed Media Collage*
22 July 2001 Family Workshop *What a View!*
23–27 July 2001 Clay & Junk Sculpture
23–27 July 2001 *Puppets and You!*
23–27 July 2001 *Printmaking for Teens*
30 July–3 August 2001 *Painting Impressions*
30 July–3 August 2001 *Printmaking*
30 July–3 August 2001 *Land & Sea for Teens*
7–10 August 2001 *Clay Impressions*
7–10 August 2001 *Colour & Landscape Painting*
7–10 August 2001 *Light & Shadow - Photography for Teens*
13–17 August 2001 *3-D Paper Sculpture*
13–17 August 2001 *Kites & Other Flying Things!*
13–17 August 2001 *Clay Impressions for Teens*
20–24 August 2001 *Painting & Drawing*
20–24 August 2001 *African Journeys*
26 August 2001 *Book It!*
23 September 2001 Family Sunday *Image & Imagination*
20 October –15 December 2001 *Art for Fun!*
20 October –15 December 2001 *The Magic of Puppets & Masks*
20 October –15 December 2001 *Painting & Mixed Media Collage for Teens!*
18 November 2001 Family Sunday *Making Impressions!*
9 December 2001 Family Sunday *The Season of Holidays!*
12 January–2 March 2002 *Brush Strokes*
12 January–2 March 2002 *Creating with Clay*
12 January–2 March 2002 *Drawing for Teens*
20 January 2002 Family Sunday *Cultural Connections*
17 February 2002 Family Sunday *The AGNS Mardi Gras Festivities*
10 March 2002 Family Sunday *Folk Art Fun!*
9–17 March 2002 *Discovering the Gallery Together* with Eye-spy Gallery booklet and Art Kart activities
11–15 March 2002 *Entering the 3rd Dimension*
11–15 March 2002 *Clay Time!*

Collections

Roles and Responsibilities
The Collections section of the Art Gallery of Nova Scotia is responsible for all works in the permanent collection as well as the loan collection and temporary exhibition registration. Besides the primary function of collections management, duties include documentation, coordination of loan arrangements, permanent collection installations, scheduling of photography, preparation of related artworks and collection storage. Shipping/receiving and insurance are also part of this core art gallery function.

Acquisitions
As in previous years, the Gallery's acquisitions have grown at an accelerating pace. A graph showing the collection categories and acquisition growth over the past thirty years is included at the end of this report.

In 2001–2002 the Gallery acquired 281 artworks through gifts, bequests and purchases. This includes 251 gifts from 50 donors and 31 purchases for a total combined value of close to 1 million dollars. Collection gift highlights include a major donation of paintings and watercolours by Carol Hoorn Fraser from John Fraser; a collection of paintings and prints by Kenneth Lochhead; a collection of paintings, watercolours and drawings by Ruth Wainwright from the Wainwright family; a collection of Canadian historical prints and drawings from John and Norma Oyler; and a collection of drawings and sculptures by Gunter Nolte from Judith Nolte. Individual highlights include a major painting by Ivan Eyre, gift of the Sobey's Inc. and a ceramic work by Andrea Gill, gift of Ray and Laurence Gray, Bethesda, Maryland. Additional works are listed in the *Acquisitions* section of this report. Over the past year, Cultural Property applications for certification of major donations were made on behalf of 12 donors for acquisitions received in 2001–2002.

INSTALLATION OF *CAROL HOORN FRASER: UNFINISHED BUSINESS*

The Canada Council for the Arts Acquisition Assistance Program has enabled the Gallery to purchase several sculptures by contemporary Nova Scotian and other Canadian artists. Additional purchases which are identified in the section *Acquisitions* were made possible with funds provided by the Art Sales and Rental Society; Friends of the AGNS; The Craig Foundation; Dr. Lauder Brunton; BMO Nesbitt Burns; the John and Norma Oyler Endowment, as well as many other private donors.

Exhibitions, Research and Loans

The Gallery's collection is used for exhibition purposes, research and extension programs, as well as interpretation and education programs. The collection is available in-house for display in our 32 Permanent Collection Galleries and is occasionally included in our Temporary Exhibition Galleries. It is also available for study by curators and researchers, as well as to other galleries and museums nationally and internationally, on a temporary loan basis. Requests for research and information are received on a regular basis. The staff members in Collections also provide regular tours and information sessions on our holdings as well as the role of our division within the Gallery structure.

During the past year, 32 new Permanent Collection exhibitions have been installed in our permanent collection galleries. The permanent collection is generally changed or rotated annually for paintings, sculptures and ceramics and every six months for textiles and works of art on paper. Some special exhibitions featured from the collection have included: **J. Frederic McCulloch 1905–1932 – ars longa, vita brevis; Carol Fraser: Unfinished Business; Lauder Brunton Collection; Haworth Watercolours; Iris E. Newman Collection of Folk Art; Artists' for Kids Trust; Capital Views and Opinions; a mari usque ad mare; Early Canadian Prints; From the High Ground: Bird's Eye Views of Nova Scotia; a remarkable neat little town: Prints and Drawings of Windsor; European Paintings and Sculptures; Fountains and Garden of France; An Expression of Faith: Sacred Art of Centuries Past; NSCAD Second Century; Journey; Ronald Caplan Photographs; Photopolis: NSCAD Photography; Kenneth Lochhead; Canada Council Acquisitions 2000; Canada Council Acquisitions 2001; Etchings be Lewis Smith; Prints from the Conrod Jakabos Collection; Porcelain: A Measure of Mystery and Painterly Ceramics.**

This year, the major exhibition, **Impressionist Masterworks from the National Gallery of Canada** provided some logistical challenges for Collections. Besides the need for increased security and strict shipping and handling guidelines, it necessitated the dismantling and storage of all artworks in the Permanent Collection Galleries on the third floor with the exception of Gallery 18. Following the departure of this feature exhibition, the entire floor was installed with new exhibitions from the collection.

A special exhibition which I had the pleasure of curating was entitled, **Carol Fraser: Unfinished Business**. This collection, a gift of John Fraser, featured paintings and watercolours from Carol's last trip to Ajijic in Mexico in 1989–90. They highlighted her symbolic vision of human relationships, our natural environment and her feelings about life and death. The exhibition served as a special memorial to one of this region's best-known and respected artist.

I was also pleased to install the exhibition, **An Expression of Faith: Sacred Art of Centuries Past**. This exhibition which I originally curated in 1998 was brought back by popular request. The sculptures donated by the Archdiocese of Halifax are once again on display in a unique Gothic chapel setting. The second installation of this major collection affords visitors an additional opportunity to enjoy these rare medieval sculptures that are closely associated with the heritage of this community.

INSTALLATION OF *AN EXPRESSION OF FAITH: SACRED ART OF CENTURIES PAST*

Part of the Gallery's mandate includes an outreach program, which is offered to galleries and museums on a regional and national basis. Assistant Registrar Beth Shields is the Co-ordinator of the Travelling Exhibitions together with her many duties in Collections. Besides the basic registration requirements for travelling artworks, she also provides the over-all administration of the program. Over the past fiscal year there were two national travelling exhibitions: **Garry Neill Kennedy: Work of Four Decades**, which was circulated to centres across Canada in partnership with the National Gallery of Canada, and **Joe Norris: Painted Vision of Nova Scotia** which has travelled to date to western Canada in British Columbia and Alberta. **Nova Scotia Young Art '99**, which has been circulating across Nova Scotia since 2000, completed its tour in Cape Breton.

Again this year, the Gallery maintains an active loan program from the permanent collection. Fifteen works from the collection were circulated across Canada for exhibition loans. One painting by Siegfried Haase entitled *Fisherman*, was selected as the signature piece by the Canadian Museum of Civilization for their exhibition, **Life-lines: Canada's East Coast Fisheries**. The artworks from the Permanent Collection and the lending institutions are identified in the section *Loans from the Collection*. Other loans not listed, include more than twenty works in the Gallery's national travelling exhibitions plus those on loan to Government House and City Hall in Halifax and the Governor's General's Residence in Ottawa.

Collections Management

The collection's database SNAP services the important management function of the collection. The new enhanced version "io" will be implemented in the summer of 2002 and will provide additional capabilities for the documentation of the collection. A total of 12,955 records are now in the database including permanent collection, study collection, NSCAD collection, permanent loans, temporary loans and an extensive name reference database etc.

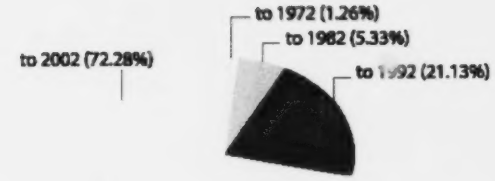
Updating and enhancing old data and entering new acquisition data is an ongoing process, as is collection photographic documentation. Chris McFarlane works on a part-time basis to scan and digitize the Gallery's slide and negative collection on the SNAP Collections database. This project was made possible with the assistance of the Museums Assistance Program, Department of Canadian Heritage.

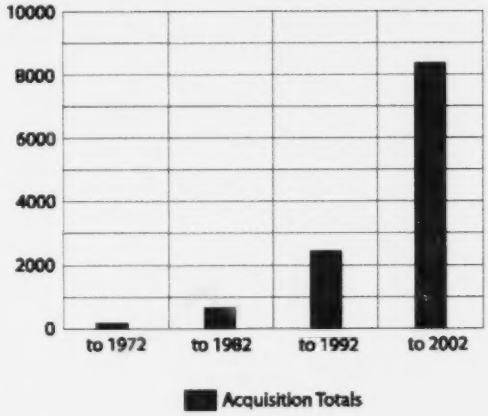
Staff, Volunteers and Associates

I would like to extend my thanks and appreciation to Assistant Registrar Beth Shields who continues to be an invaluable member of the Collections section. Her assistance and support allows us to maintain a very active section and fulfill our mandate. I would also like to express my special thanks to preparators Pat Beauchamp and Frank Lively for their support and loyalty over the past six years and offer them best wishes in their new area under Ray Cronin, Curator of Contemporary Art. We have also been very fortunate to have the regular assistance of dedicated registration volunteer, Fran Fowler who has worked in Collections and Gallery Services since 1996. My special thanks to her for her on-going dedication and support.

Again, it has been my pleasure to work with Dr. Dianne O'Neill, Associate Curator of Historical Prints and Drawings, Alex McCurdy Associate Curator of Ceramics, newly appointed First Nations Curator, Jim Logan and Curator of Contemporary Art, Ray Cronin, as well as members of the Acquisition Committee and the Ceramics Committee.

Judy Dietz
Manager of Collections





Loans from the Collection

Below is a listing of loans from the AGNS collection to institutions across Canada since April 2001. This process entails retrieving the works from display or storage, assessing the conditions, producing the appropriate documentation and preparing the works for matting, framing, packing and shipping.

Dalhousie Art Gallery,
Halifax, Nova Scotia
Richard Mueller : The Material Thought
March 9–April 29, 2001

Richard Mueller
Five Fire Networks, 1989
1996.136.1 - 1996.136.5

Richard Mueller
One of Seven Particular Histories: Water, 1999
1999.201

Richard Mueller
One of Seven Particular Histories: Sky, 1999
1999.267

Canadian Museum of Civilization,
Hull, Quebec
Life-lines: Canada's East Coast Fisheries
April 5, 2001–February 24, 2002

Ralph Boutilier
Fisherman, c. 1970
1977.7

Jack Gray
Norwegian Trawler, 1956
1979.3

Jack Gray
On the Deck of the Ship Torrens, n.d.
1982.7

Donald Manzer
Fisherman, n.d.
1989.18

Lorne Reid
Fishermen Bartering with *Coalminers*, 1987
1988.18

Siegfried Haase
Fishermen, 1971
(Triptych)
1994.170.1–1994.170.3

Jack Gray
Fishing Schooner and Dory, 1954
1997.170

John Neville
The First Motorized Boat, circa 1905, 1986
1998.21

John Neville
Lobster Fishing, n.d.
1998.22

Ron Bolt
Evening Tide, South Shore, 1994
1999.83

The Museum for Textiles,
Toronto, Ontario
Comfort Zone: Textiles in the Canadian Landscape
May 2–October 15, 2001

Albert Lohnes
West Berlin Chair,
1988.6

Charles Macdonald House,
Centreville, Nova Scotia
Artworks by Charles Macdonald
June 28–September 15, 2001

Charles Macdonald
Sketchbook #2, c. 1898
1989.6

Acquisitions

Paintings

The following 16 works are a gift of John Fraser, Halifax, Nova Scotia, 2001

CAROL HOORN FRASER
The Equilibrists, 1977–1985
Oil on linen, 129 x 103.5 cm

CAROL HOORN FRASER
Lost Garden, 1990
Oil on linen, 86.5 x 86.0 cm

CAROL HOORN FRASER
The Wall, 1990
Oil on linen, 78.0 x 134.0 cm

CAROL HOORN FRASER
Labyrinth, 1990
Oil on linen, 78.0 x 133.0 cm

CAROL HOORN FRASER
Two Ways Up II, 1989
Oil on linen, 78.0 x 134.0 cm

CAROL HOORN FRASER
Inner Spaces, 1989
Oil on linen, 86.5 x 116.5 cm

CAROL HOORN FRASER
Aeronaut, 1989
Oil on linen, 31.7 x 38.0 cm

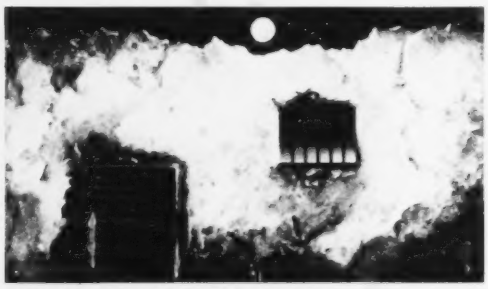
CAROL HOORN FRASER
Cock Bright, 1990
Oil on linen, 33.0 x 28.0 cm

CAROL HOORN FRASER
Calligraphic Hills, 1990
Oil on linen, 25.4 x 38.0 cm

The following 6 works are a gift of the Artist, Dartmouth, NS, 2001

NELLY BEVERIDGE GRAY
Blue Trees, 1999
Mixed media collage on Koji paper, 34.0 x 50.5 cm

NELLY BEVERIDGE GRAY
Early Sunrise, 1999
Mixed media collage on Koji paper, 36.5 x 52.0 cm



The Wall, Carol Hoorn Fraser, 1990, oil on linen, 78.0 x 134.0 cm. Gift of John Fraser, Halifax, Nova Scotia, 2001.

CAROL HOORN FRASER
Self-Portrait Through Window, 1990
Oil on linen, 91.0 x 61.0 cm

CAROL HOORN FRASER
Portrait of John in Doorway, 1990
Oil on linen, 91.0 x 61.0 cm

CAROL HOORN FRASER
Who Are Those People and How Did They Get There?, 1990
Oil on linen, 71.0 x 84.0 cm

CAROL HOORN FRASER
Lake at Sunset, c.1990
Oil on linen, 28.0 x 86.3 cm

CAROL HOORN FRASER
Verticals, c.1990
Oil on linen, 28.0 x 86.3 cm

CAROL HOORN FRASER
Garden Solitude, 1990
Oil on linen, 36.8 x 52.0 cm

CAROL HOORN FRASER
Fiesta, 1989
Oil on linen, 38.0 x 50.8 cm

NELLY BEVERIDGE GRAY
Old Trees, 2000
Mixed media collage on paper, 34.0 x 50.5 cm

NELLY BEVERIDGE GRAY
The Wood, 2000
Mixed media collage on paper, 34.2 x 45.5 cm

NELLY BEVERIDGE GRAY
Tree Forms, 2000
Mixed media collage on Koji paper, 30.3 x 41.8 cm

NELLY BEVERIDGE GRAY
Wind in the Trees, 2000
Mixed media collage on Koji paper, 52.5 x 35.0 cm

HILTON HASSELL
Quidi Vidi Gut Boat, St. John's, Newfoundland, 1964
Oil on masonite, 30.3 x 50.8 cm
Gift of the Townsend family in memory of Ralph and Marion Townsend, Halifax, Nova Scotia, 2001

IVAN EYRE
Mountain Meadow, 1989
Acrylic on canvas, 142.0 x 304.8 cm
Gift of the Sobey Art Foundation Stellarton, Nova Scotia, 2001

LORNE REID
Paintings by Lorne Reid, 1989
Acrylic on plywood, 121.5 x 182.5 cm
Purchase, 2001

GERALD ROACH
Ravine, 1959
Oil on masonite, 67.8 x 71.0 cm
Gift of Father Eric Theriault, Halifax, Nova Scotia, 2001

GERALD ROACH
Fog Over Landscape, 1961
Oil on masonite, 53.8 x 75.3 cm
Gift of Father Eric Theriault, Halifax, Nova Scotia, 2001

IAN MCKINNON
Fenestella, Series: Peregrinatio, 2000
Oil on canvas, 274.3 x 274.3 cm
Purchase, 2001

IAN MCKINNON
Hacito, Series: Peregrinatio, 2000
Oil on canvas, 45.7 x 45.7cm
Purchase, 2001

IAN MCKINNON
Sub Divo, Series: Peregrinatio, 2000
Oil on canvas, 45.7 x 45.7 cm
Purchase, 2001

WILLIAM VALENTINE
Nancy Allison Bell, c. 1830
Oil on canvas, 76.2 x 63.0 cm
Gift of Harold P. Connor, Halifax, Nova Scotia, 2001

ELIZABETH STYRING NUTT
Autumn on the North West Arm, Halifax, Nova Scotia, 1930
Oil on canvas, 50.5 x 60.8 cm
Gift of Harold P. Connor, Halifax, Nova Scotia, 2001

GERALD ROACH
Venice, 1961
Oil on masonite, 75.2 x 60.2 cm
Gift of Jim and Betty Morrow, Halifax, Nova Scotia, 2001

LEONARD BROOKS
White and Red, n.d.
Collage of oil, canvas, paper on canvas, 58.0 x 73.0 cm
Gift of Patti Higgins-Vaison, Halifax, Nova Scotia, 2001

KENNETH LOCHHEAD
Pucuma Green, 1972
Acrylic on paper, 51.0 x 66.5 cm
Gift of Douglas Lochhead, Sackville, New Brunswick, 2001

KENNETH LOCHHEAD
The Speaker, 1987
Oil on masonite, 39.0 x 44.5 cm
Gift of Douglas Lochhead, Sackville, New Brunswick, 2001

Mountain Meadow, Ivan Eyre, 1989, acrylic on canvas, 142.0 x 304.8 cm. Gift of the Sobey's Inc., Stellarton, Nova Scotia, 2001.

JANE MOTHERSELL
Village Past-times with Still Life, 1995–96
Latex, acrylic and oil on canvas, 246.5 x 109.3 cm
Purchased with funds provided by the Friends of the AGNS, 2001

FRANCES M. JONES BANNERMAN
Edge of the Woods, n.d.
Oil on canvas, 46.0 x 33.5 cm
Gift of Anne E. Joudrey, Halifax, Nova Scotia, 2001

MAUD LEWIS
White Cat, c. 1955
Oil on pulp board, 30.0 x 35.0 cm
Gift of Frances Doucette, New Ross, Nova Scotia, 2001

EVERETT LEWIS
Logging in Winter, c. 1955
Oil on masonite, 35.5 x 45.2 cm
Gift of Frances Doucette, New Ross, Nova Scotia, 2001

GEORGE WALFORD
Untitled, 2001
Mixed media on plywood, 91.5 x 122.5 cm
Purchased with funds provided by The Canada Council for the Arts Acquisition Assistance Programme and Private Donors, 2001

CHRYSTAL CLEMENTS
Pools, 2001
Oil on panel, 39.6 x 122.2 cm
Purchased with funds provided by The Canada Council for the Arts Acquisition Assistance Programme and Private Donors, 2001

REBECCA FISK
Confessions of an Invisible Sister, 2001
Mixed media on canvas, Installation 12 panels each, 35.5 x 28.2 cm
Purchased with funds provided by The Canada Council for the Arts Acquisition Assistance Programme and Private Donors, 2001

The following 13 works are a gift of the Artist, Ottawa, Ontario, 2001

KENNETH LOCHHEAD
Three Sails, 1997
Oil on canvas, 76.0 x 101.3 cm

KENNETH LOCHHEAD
Forest Ballade, 1994
Oil on canvas, 76.0 x 101.3 cm

KENNETH LOCHHEAD
Forest Flow, 1995
Oil on canvas, 76.0 x 101.3 cm

Paintings by Lorne Reid, Lorn Reid, 1989, acrylic on plywood, 121.5 x 182.5 cm. Purchased with funds provided by The Craig Foundation, Halifax, Nova Scotia, 2001.

Village Past-times with Still Life, Jane Mothersill, 1995-96, latex, acrylic and oil on canvas, 46.5 x 109.3 cm. Purchased with funds provided by the Friends of the AGNS, 2001.

KENNETH LOCHHEAD
Sky Parade, 1995
Oil on canvas, 76.0 x 101.3 cm

KENNETH LOCHHEAD
Joseph Howe, 1995
Oil on canvas, 50.8 x 40.7 cm

KENNETH LOCHHEAD
On the Tiber, 1959
Oil on canvas, 30.0 x 40.0 cm

KENNETH LOCHHEAD
Charles Tupper, 1995
Oil on canvas board,
35.5 x 25.4 cm

KENNETH LOCHHEAD
Robert Stanfield, 1992
Oil on panel, 40.4 x 30.1 cm

KENNETH LOCHHEAD
Water Flowers, 1984
Oil on masonite, 40.5 x 76.3 cm

KENNETH LOCHHEAD
Low White Contact, 1964
Oil on canvas, 172.5 x 130.5 cm

KENNETH LOCHHEAD
Gala Gas, 1971
Oil on canvas, 234.0 x 186.5 cm

KENNETH LOCHHEAD
Tiptoe Blue, 1966
Oil on canvas, 177.0 x 197.3 cm

KENNETH LOCHHEAD
Pastoral Green, 1970
Oil on canvas, 159.5 x 279.5 cm

TOM HAMMICK
Bulk Carrier: New Haven, 2000
Oil on canvas, 167.6 x 182.8 cm
Gift of the Artist, Lewes, East Sussex, England, 2001

GERALD TAILFEATHERS
Indian Warrior, 1963
Oil on canvas board,
51.0 x 41.0 cm
Gift of Chris Henkelman, Clam Harbour, Nova Scotia, 2002

WAYNE BOUCHER
Blue, 1995
Acrylic on canvas,
134.7.0 x 183.0 cm
Gift of the Artist, Annapolis Royal, Nova Scotia, 2002

RENEE FORRESTALL
Ignatius Intrusion, 1995
Oil on canvas, 156.6 x 131.0 cm
Purchased with funds provided by Dr. Lauder Brunton, Guysborough, Nova Scotia, 2002

CHARLES MACDONALD
Steam Mill, Homestead Road, n.d.
Oil on canvas board,
55.8 x 76.0 cm
Purchased with funds provided by The Craig Foundation, Halifax, Nova Scotia, 2002

The following 10 works are a gift of Isabel Wainwright, Halifax and Harold Wainwright, Bridgewater, 2001

RUTH SALTER WAINWRIGHT
Saint Elizabeth Feeding the Poor, c.1960
Oil on linen, 101.5 x 30.5 cm

RUTH SALTER WAINWRIGHT
Memory Image, 1963
Oil on canvas, 107.0 x 50.5 cm

RUTH SALTER WAINWRIGHT
Enclosure, 1963
Oil on canvas, 121.5 x 45.4 cm

RUTH SALTER WAINWRIGHT
Church at Digby, N.S., 1930
Oil on linen, 38.0 x 50.5 cm

RUTH SALTER WAINWRIGHT
Brown Houses in Snow, 1953
Oil on canvas board,
40.2 x 50.5 cm

RUTH SALTER WAINWRIGHT
Brown House on a Side Street, c.1953
Oil on canvas board,
42.0 x 52.8 cm

RUTH SALTER WAINWRIGHT
Old Houses, Halifax, NS, 1953
Oil on canvas board,
60.5 x 50.5 cm

RUTH SALTER WAINWRIGHT
Water Street, Halifax, 1953
Oil on canvas board,
40.8 x 51.0 cm

RUTH SALTER WAINWRIGHT
Boogy, c.1972
Oil on linen, 99.2 x 64.0 cm

RUTH SALTER WAINWRIGHT
Black and White, 1975
Oil on linen, 154.8 x 73.3 cm

Prints and Drawings

The following 4 works are a gift of Isabel Wainwright, Halifax and Harold Wainwright, Bridgewater, Nova Scotia, 2001

RUTH SALTER WAINWRIGHT
Verticals, 1973
Conte on flocked linen,
71.2 x 101.0 cm

RUTH SALTER WAINWRIGHT
Fish Form, n.d.
Conte on flocked linen,
153.0 x 70.3 cm

RUTH SALTER WAINWRIGHT
Swinging Forms, 1973
Conte on flocked linen,
86.5 x 30.8 cm

RUTH SALTER WAINWRIGHT
Fearfully and Wonderfully Made, n.d.
Conte on flocked linen,
101.2 x 40.5 cm

E.J. WIDGERY
Landscape, n.d.
Watercolour on paper,
25.0 x 55.3 cm
Gift of Gerald Irwin, Dartmouth, Nova Scotia, 2002

TONI ONLEY
Evening, Georgian Bay, Ontario, August, 1991, 1991
Gouache and watercolour on paper, 30.0 x 38.2 cm
Gift of Gerald Irwin, Dartmouth, Nova Scotia, 2002

GERSHON ISKOWITZ
Untitled, 1983
Silkscreen on paper,
55/60, 70.0 x 99.2 cm
Gift of Deborah Morrisey, Halifax, Nova Scotia, 2001

KENNETH LOCHHEAD
Ovation, 1993
Watercolour on paper,
51.2 x 70.5 cm
Gift of Douglas Lochhead, Sackville, New Brunswick, 2001

KENNETH LOCHHEAD
Spring Road, 1956
Watercolour on paper,
45.7 x 62.0 cm
Gift of Douglas Lochhead, Sackville, New Brunswick, 2001

The following 21 works are a gift of John Fraser, Halifax, Nova Scotia, 2001

CAROL HOORN FRASER
Playground III, 1990
Watercolour, 39.0 x 54.4 cm

CAROL HOORN FRASER
And All the Trumpets Sounded, 1990
Watercolour, 39.0 x 54.4 cm

CAROL HOORN FRASER
Chapel Hills, 1990
Watercolour, 39.0 x 54.4 cm

CAROL HOORN FRASER
Landship, 1990
Watercolour, 39.0 x 54.4 cm

CAROL HOORN FRASER
Late Garden, 1990
Watercolour, 39.0 x 54.4 cm

CAROL HOORN FRASER
Sun Forest, 1990
Watercolour, 39.0 x 54.4 cm

CAROL HOORN FRASER
What the Lightning Said, 1990
Watercolour, 39.0 x 54.4 cm

CAROL HOORN FRASER
Window Tree, 1990
Watercolour, 39.0 x 54.4 cm

CAROL HOORN FRASER
Forest, 1990
Watercolour, 39.0 x 54.4 cm

CAROL HOORN FRASER
Early Time II, 1990
Watercolour, 39.0 x 54.4 cm

CAROL HOORN FRASER
Preliminary #1, 1990
Watercolour, 39.0 x 54.4 cm

CAROL HOORN FRASER
Preliminary #2, 1990
Watercolour, 39.0 x 54.4 cm

CAROL HOORN FRASER
Preliminary #3, 1990
Watercolour, 39.0 x 54.4 cm

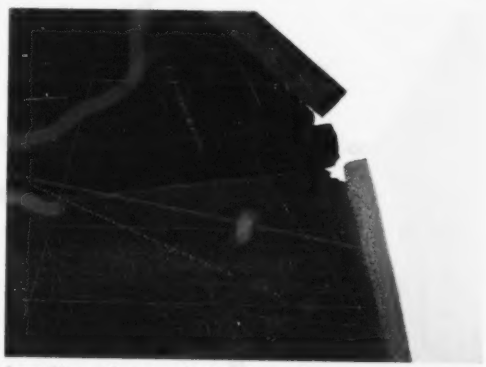
CAROL HOORN FRASER
Preliminary #4, 1990
Watercolour, 39.0 x 54.4 cm

CAROL HOORN FRASER
Preliminary #5, 1990
Watercolour, 39.0 x 54.4 cm

CAROL HOORN FRASER
Preliminary #6, 1990
Watercolour, 39.0 x 54.4 cm

The following 44 works are a gift of John and Norma Oyler, Halifax, Nova Scotia, 2001

UNKNOWN
A Night on the Ice - The Escape from Death, 1860
Wood engraving, 9.7 x 12.3 cm



Low White Contact, Kenneth Lochhead, 1964, oil on canvas, 172.5 x 130.5 cm. Gift of Artist, Ottawa, Ontario 2001.

CAROL HOORN FRASER
Bridge in the Jungle, 1990
Watercolour, 39.0 x 54.4 cm

CAROL HOORN FRASER
Invitation, 1990
Watercolour, 39.0 x 54.4 cm

CAROL HOORN FRASER
End Game, 1990
Watercolour, 39.0 x 54.4 cm

CAROL HOORN FRASER
It Is Not Finished, 1990
Watercolour, 39.0 x 54.4 cm

CAROL HOORN FRASER
Must It Be? It Must Be, 1990
Watercolour, 39.0 x 54.4 cm

UNKNOWN
Loss of the Steamship "HUNGARIAN," Off Sable Island, Nova Scotia, February, 1860, 1860
Wood engraving, 17.1 x 23.2 cm

UNKNOWN
The Progress of the Prince of Wales in Canada - Grand Ball Given in His Honour at Province Hall, Halifax, Nova Scotia, 1860
Wood engraving, 23.0 x 35.6 cm

UNKNOWN
The Arrival of Prince Arthur of England at Halifax, Nova Scotia in the steamer CITY OF PARIS, 1869
Wood engraving, 18.5 x 24.0 cm

E & HT ANTHONY; UNKNOWN
His Royal Highness Prince Arthur of England, 1869
Wood engraving, 15.0 x 11.0 cm

UNKNOWN
The Coffin Ships, 1873
Wood engraving, 15.0 x 23.0 cm

ROCKWOOD?; UNKNOWN
Captain J.A. Williams, 1873
Wood engraving, 6.0 x 4.7 cm

UNKNOWN
Sambro Light, 1873
Wood engraving, 11.4 x 23.2 cm

HENRI JULIEN
The Youthful Aspirants, 1873
Wood engraving, 30.8 x 50.2 cm

H.E. TWINING; FREDERICK SCHILLER COZZENS
H.M.S. NORTHAMPTON, *Flagship of the North American and West Indian Navy, Now at Halifax*, 1880
Wood engraving, 12.5 x 17.5 cm

UNKNOWN
Sir Alexander Galt, Canadian *High Commissioner to England*, 1880
Wood engraving, 10.5 x 9.0 cm

S.B.
Nova Scotia - Sambro Lighthouse, Scene of the Wreck of the Steamer DANIEL STEINMANN, on the Night of April 3, 1884
Wood engraving, 14.3 x 23.0 cm

UNKNOWN
The Monster Raft of 11,000 Tons of Logs, in tow of the Steamer "MIRANDA" from Nova Scotia to New York, Abandoned at Sea..., 1887
Wood engraving, 22.5 x 35.0 cm

BOHUSLAV KRUPA
Fort Niagara, from the Canadian Side, 1873
Hand coloured wood engraving, 16.0 x 23.9 cm

UNKNOWN
Niagara Town and American Fort, Lake Ontario in the Distance, c.1845
Hand coloured wood engraving, 12.0 x 20.3 cm

J.C. DURAND
Farm Life in Canada: Cattle Grazing in Newly Cleared Pasture, 1880
Wood engraving, 7.3 x 21.8 cm

J.C. DURAND
Farm Life in Canada: Breaking up New Ground, 1880
Wood engraving, 7.3 x 21.8 cm

UNKNOWN, HENRI JULIEN
The Hon. Alex Mackenzie, the New Prime Minister of Canada, 1873
Wood engraving, 25.0 x 23.2 cm

HENRI JULIEN
Ontario: The Recent Stabbing Case on Sussex Street, 1873
Wood engraving, 16.4 x 18.6 cm

HENRI JULIEN
Louis Riel, M.P., 1873
Wood engraving, 16.0 x 14.0 cm

UNKNOWN, AFTER J.R. O'BRIEN, CA
Moonlight, Bishop's Rock, 1880
Wood engraving, 23.3 x 16.6 cm

J.G. PARKS
Beloeil Mountain: View of the Mountain Lake, 1880
Wood engraving, 14.7 x 11.5 cm

J.G. PARKS
Beloeil Mountain: View of the Richelieu Valley, 1880
Wood engraving, 14.7 x 12.1 cm

J.G. PARKS
Beloeil Mountain: The Old Chapel on the Summit, 1880
Wood engraving, 15.8 x 24.2 cm

UNKNOWN
The SS. OTTAWA of the Dominion Line, Wrecked at Batiscan, 1880
Wood engraving, 16.8 x 23.2 cm

HENRI JULIEN
Music in the Squares: Night Concert of the Band of the 65th Battalion in Viger Garden, Montreal, 1880
Wood engraving, 24.7 x 24.2 cm

EUGENE HABERER
The Dominion Exhibition, Montreal - Incidents in and about the Grounds, 1880
Wood engraving, 22.3 x 33.5 cm

UNKNOWN
The Dominion Exhibition Montreal - Sketches in the Grounds, 1880
Wood engraving, 32.6 x 24.0 cm

HENRI JULIEN
Incidents of the Week, 1880. Wood engraving, 31.0 x 23.5 cm

NOTMAN & SANDHAM
W. De Professor J.W. Dawson, LL.D., F.R.S., F.G.S., Principal of McGill College University, 1880
Wood engraving, 24.0 x 24.0 cm

UNKNOWN
Plan of a Tunnel between Hochelega and Longueil, 1880
Wood engraving, 7.2 x 23.7 cm

CHARLES H. NAULT
The Wreck of the SS. CYBELE on the Coast of Anticosti, 1880
Wood engraving, 33.0 x 22.0 cm

W.A. CRESWELL; NOTMAN & SANDHAM; UNKNOWN
The First Exhibition of the Canadian Academy of Arts: The last of the Brig, Mt. Desert, Maine, 1880
Wood engraving, 7.8 x 13.7 cm

ALLAN EDSON; NOTMAN & SANDHAM; UNKNOWN
The First Exhibition of the Canadian Academy of Arts: White Mountains, 1880
Wood engraving, 15.3 x 22.0 cm

L.R. O'BRIEN; NOTMAN & SANDHAM; UNKNOWN
The First Exhibition of the Canadian Academy of Arts: Landscape, 1880
Wood engraving, 7.8 x 13.3 cm

J.A. FRASER; NOTMAN & SANDHAM; UNKNOWN
The First Exhibition of the Canadian Academy of Arts: Grey Morning, Dropping Tide, 1880
Wood engraving, 9.2 x 13.1 cm

J.A. FRASER; NOTMAN & SANDHAM; UNKNOWN
The First Exhibition of the Canadian Academy of Arts: Lobster Fishing, 1880
Wood engraving, 10.0 x 13.1 cm

MATTHEWS; NOTMAN & SANDHAM; UNKNOWN
The First Exhibition of the Canadian Academy of Arts: Study of Old Portland Road, 1880
Wood engraving, 8.4 x 13.0 cm

C.J. WAY; NOTMAN & SANDHAM; UNKNOWN
The First Exhibition of the Canadian Academy of Arts: The Valley of Champigny, Switzerland, 1880
Wood engraving, 15.2 x 25.0 cm

W.A. CRESWELL; NOTMAN & SANDHAM; UNKNOWN
The First Exhibition of the Canadian Academy of Arts: Old Hulk, Mt. Desert, 1880
Wood engraving, 8.2 x 12.2 cm

UNKNOWN
Pictorial Masthead: View of Boston Harbour, 1857
Hand coloured wood engraving, 9.5 x 24.0 cm

UNKNOWN
Canso Light House, Extreme Point of Nova, 1857
Hand coloured wood engraving, 14.7 x 23.5 cm

JOSEPH FREDERICK DESBARRES WALLET
View of the Town and Harbour of Halifax from Dartmouth Shore, 1781
Aquatint in sepia on laid paper, 37.4 x 56.2 cm

JOSEPH FREDERICK WALLET DESBARRES, *The Entrance of Port Bickerton Bear NB*, 1777
Hand-coloured aquatint on laid paper, 13.0 x 38.3 cm

AILEEN MEAGHER
Fox, 1950
Pastel on paper, 46.5 x 61.0 cm
Gift of Florence and Boyd Barteaux, Truro, Nova Scotia, 2001

JUDITH LEIDL
My Vacation, 1986
Coloured pencil and pastel on paper
76.0 x 101.5 cm
Purchased with funds provided by Rowland Marshall, Head of Chezzetcook, Nova Scotia, 2001

RUTH SALTER WAINWRIGHT, *CHURCH AT DIGBY, N.S.*, 1930
OIL ON LINEN, 38.0 x 50.5 CM

JUDITH LEIDL
Cat with Three Legs, 1986
Coloured pencil and pastel on paper 56.5 x 76.0 cm
Gift of Linda Potvin-Jones, Halifax, Nova Scotia, 2001

The following 4 works are a gift of the Artist, Halifax, Nova Scotia, 2001

IAN MCKINNON
Erre, 2000
Oil pastel on paper, 50.8 x 66.0cm

IAN MCKINNON
Time Capsule, 1999
Oil pastel on vellum, 78.7 x 106.7 cm

IAN MCKINNON
Reliquiae, 2000
Oil pastel on vellum, 45.7 x 61.0 cm

IAN MCKINNON
Life Support, 2000
Pencil and crayon on paper, 50.8 x 66.0 cm

UNKNOWN
Lunenburg, 1890
Tint stone lithograph, 57.5 x 80.7 cm
Gift of Bill and Nancy Kitchen, Halifax, Nova Scotia, 2001

UNKNOWN
The Dominion Coal Company, Limited - Collieries, Railway and Shipping Piers, 1903
Lithograph, 19.7 x 86.0 cm
Gift of Bill and Nancy Kitchen, Halifax, Nova Scotia, 2001

UNKNOWN
Moncton, New Brunswick, 1888
Tint stone lithograph, 64.0 x 87.0 cm
Gift of Bill and Nancy Kitchen, Halifax, Nova Scotia, 2001

WILLIAM FORRESTALL
Sketch for Easter, 1997
Pencil on paper, 64.0 x 196.5 cm
Gift of Fred and Elizabeth Fountain, Halifax, Nova Scotia, 2001

JAMES WHISTLER
On the Thames, 1861
Etching, 12.1 x 10.0 cm
Gift of the Estate of A. Charles Taylor, Halifax, Nova Scotia, 2001

JAMES WHISTLER
Two Figures Through a Doorway, 1858
Etching, 16.5 x 10.0 cm
Gift of the Estate of A. Charles Taylor, Halifax, Nova Scotia, 2001

JEAN-FRANCOIS MILLET
Two Cows, n.d
Etching, 14.0 x 19.3 cm
Gift of the Estate of A. Charles Taylor, Halifax, Nova Scotia, 2001

ROGER SAVAGE
Morning Mist, 1961
Serigraph, 26.8 x 50.2 cm
Gift of Nan and Robert Nichols, Dartmouth, Nova Scotia, 2001

The following 19 works are a gift of the Artist, Ottawa, Ontario, 2001

KENNETH LOCHHEAD
Blue Cutter, 1971
Lithograph on white Arches, paper, NSCAD Impression, Trial Proof, 56.8 x 76.2 cm

KENNETH LOCHHEAD
Blue Cutter, 1971
Lithograph on white Arches, paper, NSCAD Impression, Trial Proof, 56.8 x 76.2 cm

KENNETH LOCHHEAD
Outer Reach, 1971
Lithograph on white Arches, paper, NSCAD Impression, Trial Proof, 56.8 x 76.2 cm

KENNETH LOCHHEAD
Outer Reach, 1971
Lithograph on white Arches, paper, NSCAD Impression, Trial Proof, 56.8 x 76.2 cm

KENNETH LOCHHEAD
Reach Two, 1971
Enamel on paper,
56.8 x 76.2 cm

KENNETH LOCHHEAD
Together, 1971
Enamel on paper,
56.8 x 76.2 cm

KENNETH LOCHHEAD
Blue Trek, 1971
Enamel on paper,
56.8 x 76.2 cm

KENNETH LOCHHEAD
Prep Sketch #1, 1971
Enamel on paper,
56.8 x 76.2 cm

KENNETH LOCHHEAD
Prep Sketch #2, 1971
Enamel on paper,
56.8 x 76.2 cm

KENNETH LOCHHEAD
Prep Sketch #3, 1971
Enamel on paper,
56.8 x 76.2 cm

KENNETH LOCHHEAD
Prep Sketch #4, 1971
Enamel on paper,
56.8 x 76.2 cm

KENNETH LOCHHEAD
Prep Sketch #9, 1971
Enamel on paper,
56.8 x 76.2 cm

KENNETH LOCHHEAD
Prep Sketch #10, 1971
Enamel on paper,
56.8 x 76.2 cm

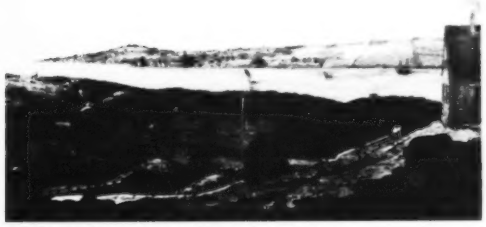
KENNETH LOCHHEAD
Prep Sketch #11, 1971
Enamel on paper,
56.8 x 76.2 cm

KENNETH LOCHHEAD
Prep Sketch #12, 1971
Enamel on paper,
56.8 x 76.2 cm

The following 16 works are a gift of Judith Nolte, Fournier, Ontario, 2002

GUNTER NOLTE
Untitled: Black Ink Drawings Series, 1980
Ink wash and charcoal on paper,
101.3 x 66.1 cm

GUNTER NOLTE
Untitled: Black Ink Drawings Series, 1980
Ink wash and charcoal on paper,
101.3 x 66.1 cm



Davies Mill, George Isham Parkyns, 1801, hand coloured aquatint on paper, 32.2 x 53.1 cm. Gift of John and Norma Oyler, Halifax, Nova Scotia, 2002.

KENNETH LOCHHEAD
Prep Sketch #5, 1971
Enamel on paper,
56.8 x 76.2 cm

KENNETH LOCHHEAD
Prep Sketch #6, 1971
Enamel on paper,
56.8 x 76.2 cm

KENNETH LOCHHEAD
Prep Sketch #7, 1971
Enamel on paper,
56.8 x 76.2 cm

KENNETH LOCHHEAD
Prep Sketch #8, 1971
Enamel on paper,
56.8 x 76.2 cm

GUNTER NOLTE
Untitled: Black Ink Drawings Series, 1980
Ink wash and charcoal on paper,
101.3 x 66.1 cm

GUNTER NOLTE
15 Degrees: Circle Drawing Series, 1979
Ink wash and charcoal on paper,
50.6 x 30.5 cm

GUNTER NOLTE
15 Degrees: Circle Drawing Series, 1979
Ink wash and charcoal on paper,
50.6 x 30.5 cm

GUNTER NOLTE
15 Degrees: Circle Drawing Series, 1979
Ink wash and charcoal on paper,
50.6 x 30.5 cm

GUNTER NOLTE
15 Degrees: Circle Drawing Series, 1979
Ink wash and charcoal on paper,
50.6 x 30.5 cm

GUNTER NOLTE
15 Degrees: Circle Drawing Series, 1979
Ink wash and charcoal on paper,
50.6 x 30.5 cm

GUNTER NOLTE
15 Degrees: Circle Drawing Series, 1979
Ink wash and charcoal on paper,
50.6 x 30.5 cm

GUNTER NOLTE
15 Degrees: Circle Drawing Series, 1979
Ink wash and charcoal on paper,
50.6 x 30.5 cm

GUNTER NOLTE
Untitled: Salt Bags Series, c1973
Silkscreen on plastic bag,
67.5 x 45.1 cm

GUNTER NOLTE
Untitled: Salt Bags Series, c1973
Silkscreen on plastic bags, wallpaper, 67.5 x 45.1 cm

GUNTER NOLTE
Untitled: Salt Bags Series, c1973
Silkscreen on plastic bag, brown paper, 67.5 x 45.1 cm

EDWARD D. NARES
Halifax, 1852, 1852
Graphite on paper,
13.7 x 21.5 cm
Purchased in memory of Kate Carmichael, with funds provided by BMO Nesbitt Burns, Halifax, Nova Scotia, 2001

EDWARD D. NARES
Mi'kmaq Indian, 1851
Graphite on paper,
21.3 x 13.8 cm
Purchase, 2001

UNKNOWN
The Vice-Regal Reception at Halifax: Landing of the Marquis of Lorne and the Princess Louise, Accompanied by the Duke of...
1878
Engraving, 41.2 x 29.5 cm
Purchase, 2001

UNKNOWN
Plant of the Dominion Iron and Steel Company, Limited, Sydney, Cape Breton, 1903
Engraving, 30.5 x 87.3 cm
Purchase, 2001

PETER DI GESU
Nevada: Dam and Road, 1996
Mixed media on paper,
28.8 x 37.0 cm
Gift of Sylvie Moon Stevenson, Halifax, Nova Scotia, 2001

GEORGE ISHAM PARKYNS
Davies Mill, 1801
Hand coloured aquatint on paper, 32.2 x 53.1 cm
Gift of John and Norma Oyler, Halifax, Nova Scotia, 2002

CAROLINE ARMINGTON
La Rue de Beauvais a Chartres, nd
Etching, 29.8 x 16.4 cm
Gift of Dianne O'Neill, Halifax, Nova Scotia, 2002

The following 41 works are a gift of Isabel Wainwright, Halifax and Harold Wainwright, Bridgewater, Nova Scotia, 2001

RUTH SALTER WAINWRIGHT
Untitled, 1973
Conte on paper, 45.5 x 57.2 cm

RUTH SALTER WAINWRIGHT
Digby, The Pines in Distance, 1930
Watercolor on paper,
22.6 x 33.2 cm

RUTH SALTER WAINWRIGHT
Bresnan Purcell, Portuguese Cove, 1950
Charcoal on paper,
35.4 x 28.0 cm

RUTH SALTER WAINWRIGHT
Fred Purcell, Portuguese Cove, 1950
Charcoal on paper,
28.7 x 20.8 cm

RUTH SALTER WAINWRIGHT
B. Purcell, Portuguese Cove, 1950
Charcoal on paper,
21.1 x 25.0 cm

RUTH SALTER WAINWRIGHT
The Murray Homestead's Last Winter, c.1945
Conte on paper, 30.0 x 41.0 cm

RUTH SALTER WAINWRIGHT
Patterns of Demolition "Bellevieu", c.1965
Charcoal on paper,
52.0 x 29.3 cm

RUTH SALTER WAINWRIGHT
Barn near Brooklyn, N.S., c.1950
Charcoal on paper,
27.5 x 38.8 cm

RUTH SALTER WAINWRIGHT
Drying Nets at Fox Point, 1956
Conte on paper, 44.5 x 57.2 cm

RUTH SALTER WAINWRIGHT
Cleaning Fish, Newfoundland, 1951
Charcoal on paper,
21.0 x 27.0 cm

RUTH SALTER WAINWRIGHT
Pouch Cove, Newfoundland, 1951
Charcoal on paper,
27.0 x 35.5 cm

RUTH SALTER WAINWRIGHT
The Copper Kettle, Cornwall, 1951
Conte on paper, 32.5 x 25.3 cm

RUTH SALTER WAINWRIGHT
St. Ives, 1951
Conte on paper, 25.3 x 20.3 cm

RUTH SALTER WAINWRIGHT
Tintagel, 1951
Conte on paper, 18.0 x 25.4 cm

RUTH SALTER WAINWRIGHT
The Point, Bonne Bay Pond, 1975
Conte and wash on paper,
22.0 x 30.7 cm

RUTH SALTER WAINWRIGHT
Port aux Basques, Newfoundland, 1975
Pastel and wash on paper,
22.0 x 30.7 cm

RUTH SALTER WAINWRIGHT
Lucerne, Switzerland, 1976
Charcoal and wash on paper,
20.5 x 13.5 cm

RUTH SALTER WAINWRIGHT
Chimneys of Grenoble, 1976
Conte and wash on paper,
27.4 x 21.5 cm

RUTH SALTER WAINWRIGHT
Perugia, Italy, 1963
Conte on velour paper,
33.4 x 25.2 cm

RUTH SALTER WAINWRIGHT
Swamp with Woods, 1975
Conte, pastel and wash on paper,
35.2 x 28.2 cm

RUTH SALTER WAINWRIGHT
Bear River #1, 1974
Conte and wash on paper,
19.8 x 25.4 cm

RUTH SALTER WAINWRIGHT
Nazaree Figures, c.1970
Conte and pastel on paper,
25.1 x 32.7 cm

RUTH SALTER WAINWRIGHT
Fish Table, 1970
Pastel on paper, 21.5 x 28.5 cm

RUTH SALTER WAINWRIGHT
Dry Dock at Chetcamp, 1973
Pastel on paper, 19.6 x 28.2 cm

RUTH SALTER WAINWRIGHT
La Grandmere, Guernsey, #2, 1969–1970
Pastel on paper coloured with oil paint, 50.0 x 32.6 cm

RUTH SALTER WAINWRIGHT
Rock on a Table, 1975
Graphite pencil and pastel on paper coloured with oil paint, 24.1 x 28.0 cm

RUTH SALTER WAINWRIGHT
Bronze Lily Pad, 1977
Charcoal and pastel on paper coloured with oil paint, 31.0 x 46.2 cm

RUTH SALTER WAINWRIGHT
Blue Pools, 1984
Charcoal and pastel on paper coloured with oil paint, 20.8 x 23.2 cm

RUTH SALTER WAINWRIGHT
Blue Turist, 1983
Charcoal, pastel and ink on paper coloured with oil paint, 24.5 x 25.0 cm

RUTH SALTER WAINWRIGHT
Cape Ray Collage, 1983
Charcoal and pastel on paper coloured with oil paint and collage, 32.0 x 28.2 cm

RUTH SALTER WAINWRIGHT
Port aux Basques, 1982
Charcoal and pastel on paper coloured with oil paint, 21.8 x 30.4 cm

RUTH SALTER WAINWRIGHT
Shacks at Herring Cove, 1954
Pastel on paper, 40.4 x 53.3 cm

RUTH SALTER WAINWRIGHT
Cape Ray, Newfoundland, 1984
Pastel on paper, 41.0 x 50.8 cm

RUTH SALTER WAINWRIGHT
Untitled, 1984
Pastel on paper, 65.0 x 50.0 cm

RUTH SALTER WAINWRIGHT
Untitled, 1984
Pastel on paper, 39.2 x 59.5 cm

RUTH SALTER WAINWRIGHT
When Nets were brown and Floats were made of Wood, 1983
Pastel and wash on paper, 46.7 x 43.2 cm

RUTH SALTER WAINWRIGHT
St. Ives, Cornwall, England, 1951
Watercolor on paper, 39.0 x 54.8 cm

RUTH SALTER WAINWRIGHT
Stable of Duke of Kent, 1952
Charcoal and conte on paper, 20.5 x 34.0 cm

RUTH SALTER WAINWRIGHT
Creighton Street, 1958
Charcoal on illustration board, 25.6 x 32.9 cm

RUTH SALTER WAINWRIGHT
Dartmouth Ice Cutters, 1950
Conte and charcoal on paper, 22.2 x 24.2 cm

RUTH SALTER WAINWRIGHT
White Circles, 1975
Charcoal and conte on textured paper, 50.0 x 61.3 cm

RUTH SALTER WAINWRIGHT
Verticals I, 1973
Charcoal and conte on paper, 45.9 x 61.0 cm

SARAH JACKSON
Celebration, 2001
Xerographic print on paper, 24.7 x 18.4 cm
Gift of the Artist, Halifax, Nova Scotia, 2001

TOM FORRESTALL
House near Upper Clements, n.d
Watercolour on paper, 35.4 x 48.3 cm
Gift of Mrs. Margaret Ayer, Thunder Bay, Ontario, 2001

Sculptures

The following 11 works were purchased with funds provided by The Canada Council for the Arts Acquisition Assistance Programme and Private Donors.

JANICE WRIGHT CHENEY
Entomic Embroideries: Entomic Diary-Drawer 1, 2001
Mixed Media,
20.4 x 34.2 x 8.2 cm

RICK BURNS
Untitled, 2001
Welded Steel,
91.0 x 107.0 x 36.0 cm

JOHN HOOPER
The Press Conference, 1990
Polychrome wood,
204.0 x 46.0 x 40.0 cm

MARCUS JONES
Ships that pass in the Night, 2001
Sandstone and granite,
20.5 x 80.0 x 83.0 cm

GLEN MACKINNON
Bowl, 1989
Carved plywood,
10.0 x 122.0 x 107.0 cm

GLEN MACKINNON
Dixie Cup, 1989
Carved plywood,
10.0 x 81.0 x 109.0 cm

ENTOMIC DIARY, JANICE WRIGHT CHENEY, 1999–2000, WOODEN DRAWER WITH GLASS PULL, EMBROIDERY ON LINEN, BEESWAX, FOUND MATERIALS, 20.4 X 34.2 X 8.2 CM. PURCHASED WITH FUNDS PROVIDED BY THE CANADA COUNCIL FOR THE ARTS ACQUISITION ASSISTANCE PROGRAMME AND THE ART SALES AND RENTAL SOCIETY, 2001.

KATHLEEN SELLARS
Affinities, Ib, 1998
Cast silicone,
80.0 x 50.0 x 48.0 cm

KATHLEEN SELLARS
Affinities, Ic, 1998
Cast silicone and hair,
80.0 x 232.0 x 40.0 cm

COLLEEN WOLSTENHOLME
Paxil, 1997
Carved plaster,
19.0 x 34.0 x 66.0 cm

COLLEEN WOLSTENHOLME
Xanax 2mg, 1997
Carved plaster,
25.0 x 31.0 x 97.0 cm

GERALD BEAULIEU
Specimen Series: Limb, 1999
Wood, 160.0 x 51.0 x 20.0 cm

J.E. KELLY
Schooner, nd
Polychrome wood,
14.5 x 21.8 cm
Gift of Gerard Kelly, Cornerbrook, Newfoundland, 2001

JOHN GREER
Rosebud, c.1990
Basalt, 50.0 x 26.0 x 18.0 cm
Gift of Gerald Ferguson, Halifax, Nova Scotia, 2001

SCOTT HIGGINS
Matrix, 1997
Polychrome wood,
3.5 x 46.5 x 14.5 cm
Purchase, 2001

SCOTT HIGGINS
The Dispossessed, 1999
Polychrome wood, twig,
136.8 x 55.0 x 43.0 cm
Purchase, 2001

SCOTT HIGGINS
Lord of the Flies, 1999
Polychrome wood, rope, paper, leather binding metal ring, plastic ball, 210.5 x 99.0 x 65.0 cm
Gift of Scott Higgins and Audrey A. Sandford, Halifax, Nova Scotia, 2001

UNKNOWN
Painted Ceiling, c. 1820
Polychrome Wood,
199.5 x 184.0 cm
Gift of Gerald Ferguson, Halifax, Nova Scotia, 2001

COLLEEN WOLSTENHOLME
Dexedrine, 1997
Carved plaster,
12.5 x 64.0 x 65.5 cm
Gift of the Artist, Vancouver, British Columbia, 2001

GERALD BEAULIEU
Specimen Series: Trunk, 1999
Burned beech wood log,
71.1 x 45.7 x 40.6 cm
Gift of the Artist, Montague, Prince Edward Island, 2001

GERALD BEAULIEU
Specimen Series: Sapling, 1999
Driftwood, seaweed,
86.4 x 30.5 x 25.4 cm
Gift of the Artist, Montague, Prince Edward Island, 2001

GERALD BEAULIEU
Specimen Series: Skin, 1999
Stained polyurethane,
182.8 x 60.9 x 15.2 cm
Gift of the Artist, Montague, Prince Edward Island, 2001

JOE NORRIS
Painted Table, 1990
Polychrome wood,
74.2 x 61.0 x 60.3 cm
Gift of Mira Godard, Toronto, Ontario, 2002

SARAH JACKSON
Mythological Figure I, 1973–74
Patinated bronze,
83.0 x 40.0 x 41.0 cm
Gift of the Artist, Halifax, Novas Scotia, 2001

SARAH JACKSON
Mythological Figure II, 1973–74
Patinated bronze,
72.0 x 40.0 x 43.0 cm
Gift of the Artist, Halifax, Novas Scotia, 2001

SARAH JACKSON
Mythological Figure III, 1973–74
Patinated bronze,
77.0 x 44.0 x 32.0 cm
Gift of the Artist, Halifax, Novas Scotia, 2001

GUNTER NOLTE
Untitled: Classics Series, 1971
Plaster, 19.0 x 57.5 x 45.5 cm
Gift of Judith Nolte, Fournier, Ontario, 2001

GUNTER NOLTE
Turn: Steel Sculpture Series, 1987–88
Steel, 64.5 x 71.0 x 82.5 cm
Gift of Judith Nolte, Fournier, Ontario, 2001

GUNTER NOLTE
Turn: Steel Sculpture Series, 1987–88
Steel, 102.3 x 80.5 x 6.2 cm
Gift of Judith Nolte, Fournier, Ontario, 2001

Textiles

DEANNE FITZPATRICK
Something in Common, 2000
Wool and cotton on burlap,
177.8 x 106.7 cm
Gift of the Artist, Brookdale, Nova Scotia, 2001

Ceramics

ERNST LORENZEN; ALMA LORENZEN
Vase, c. 1955
Earthenware,
16.5 x 6.0 x 6.0 cm
Gift of Dr. Beryl Anderson, Ottawa, Ontario, 2001

ERNST LORENZEN; ALMA LORENZEN
Holder, c. 1960
Earthenware,
11.5 x 9.0 x 9.0 cm
Gift of Dr. Beryl Anderson, Ottawa, Ontario, 2001

ALICE M. EGAN HAGEN
Jug, 1910
Hand painted porcelain,
16.2 x 24.0 x 17.5 cm
Gift of the Townsend family in memory of Ralph and Marion Townsend, Halifax Nova Scotia, 2001

ANDREA GILL
Dorota's Geisha Vase, 2001
Earthenware,
78.8 x 40.5 x 28.3 cm
Purchase, 2001

ANDREA GILL
Large Leaf Vase, 1988
Earthenware,
88.5 x 60.0 x 18.5 cm
Gift of Ray and Laurence Gray, Bethesda, Maryland, U.S.A., 2001

YING-YUEH CHUANG
Plant Creature 1, 2001
Porcelain, 21.5 x 26.5 x 27.5 cm
Purchased with the support of Daniel Rosen, Toronto, Ontario, and Ruth and Irving Pink, Yarmouth, Nova Scotia, 2001

Conservation Report 2001–2002

This past year has been remarkable for the area of conservation at the AGNS in terms of bringing it out from behind-the-scenes and making the activities which go on in the lab more accessible to the general public. Significant among other events was the completion of the Museums Assistance Program Grant project which involved the publishing of the book, The Painted House of Maud Lewis: Conserving a Folk Art Treasure, accompanied by a new brochure and website on the extensive conservation effort required to restore the House and make it the successful permanent installation it is today. The book, a co-publication with Goose Lane Editions and available in the AGNS Gallery Shop, was officially launched on Saturday, November 24th in the Scotiabank Maud Lewis Gallery. We were fortunate to have Dan McKinnon on hand for this event to perform his moving song, "This House", a poignant dedication to the memory of Maud as seen through the imagery of her Painted House. The song was initially written for the official opening of the Scotiabank Maud Lewis Gallery in June of 1998.

THE CONSERVATOR WORKS LAYER BY LAYER TO UNCOVER THE ORIGINAL PAINTING, GRADUALLY EXPOSING FINE DETAILS. AT LEFT THE SMALL CHILD IS BARELY VISIBLE, BUT EMERGES DURING THE RESTORATION PROCESS, AT RIGHT.

Maud Lewis' work continued to have a presence in the conservation lab over the course of this past year as intern Steve Roberts and I worked on six beautifully painted shutters, commissioned from the artist in the 1940's by an American family to grace the windows of their summer residence in Queen's County, Nova Scotia. These large-scale shutters underwent extensive treatment to rectify major distortions in the plywood substrate and will go on display in June of 2002 in the Scotiabank Maud Lewis Gallery, in time for the influx of summer tourists who seem genuinely moved by the life-affirming art produced by this artist under difficult circumstances. I want to extend my thanks and appreciation to Steve for all his hard work and enthusiasm during his term in the conservation lab over the past two years.

A number of other major conservation projects were completed this past year. Eight mixed media objects by the innovative artist Sarah Jackson were consolidated and cleaned for the exhibition **Spirit Journey**. These sculptures, largely composed of 'found' materials of all descriptions proved challenging to stabilize and required innovative methods to ensure their long-term survival. The exhibition **Choosing Their Own Path: Canadian Women Impressionists** also required major conservation input to ready nine works: two works by Elizabeth Nutt, June, *Herring Cove and Martello Tower*,

A DETAIL OF THE SAME PAINTING, AFTER THE COMPLETED RESTORATION.

two works by Margaret MacPherson, *The Breton Beggar Girl* and *The Artist's Sister with Her Children*, three works by Marjorie Tozer, *City Market*, *Sanctuary* and *Windswept*, one work by Mabel Killam Day, *Still Life* and a work by Marion Bond, *From the Gypsum Quarry*. This exhibition, along with **Ernest Lawson: Painting the Landscape**, accompanied **Impressionist Masterworks from the National Gallery of Canada**. The Ernest Lawson painting, *Key West, Florida* underwent varnish removal which uncovered once again the luminous colours of this sun-drenched landscape. In anticipation of an upcoming exhibition featuring the work by the Canadian painter, Frances Jones Bannerman, a major treatment has been completed on the work, *Edge of the Woods* and further treatment on paintings by this artist will continue in the coming year.

Sixteen works underwent various minor treatments and approximately one hundred works of art on paper received preventive conservation measures.

Dissemination of information pertaining to the preservation of artwork continued to be a priority. As always there were numerous lab tours for various groups including the AGNS docents and a Grade 11 class from J.L.Ilsley High School. An article for the AGNS Journal, a media appearance on the CBC program, *Country Wide*, numerous site visits and responses to many inquiries from the general public were all avenues to get the message out beyond the Gallery walls concerning the care of our cultural heritage.

The Canadian Association for Conservation (CAC) held its annual conference this year in Halifax from May 11–13. The AGNS was host to the opening reception where conservators from across the country socialized while getting caught up on the news of the past year. I had the opportunity to participate in the pre-conference workshop on Photo Documentation put on by the Canadian Conservation Institute and to chair an informative conference session related to painting conservation.

Laurie Hamilton
AGNS Fine Art Conservator

Development Report

The main focus of the Development office is centered on acquiring funding for the Gallery; however, funding would not be possible without a special commodity given to us by our volunteers—their time. By giving what they have in this capacity, volunteers enable the Gallery to give back to the community by functioning as a resource of cultural education and enjoyment—fulfilling its mandate of *bringing art and people together*. The help of our volunteers has always been appreciated, but as the pace of the world we live in becomes increasingly rapid, their consistent contribution of time and effort becomes even more valuable and meaningful.

The support given to the Art Gallery of Nova Scotia by its volunteers, members and sponsors is vital to the Gallery and remains unparalleled to the support of other institutions. However, the motivations behind such support is another point of consideration: what draws people to choose to contribute to the AGNS? Perhaps it is the fact that the Art Gallery of Nova Scotia acts not just as a vessel to store and display works of art, but it is also functional—as an educator, through its various educational programs, and as a place of interaction, where people can foster positive cultivation of the arts in their own community. The programs offered at the AGNS are diverse, appealing to a dynamic spectrum: specialized programs are offered to children, teenagers, and seniors. The contents of these programs range from artist talks, to films, tours, lectures, and hands-on workshops.

This year, our corporate sponsors rose to some particularly difficult challenges in light of the events of September 11, which caused economic uncertainly and instability world-wide. Although many potential sponsors were understandably unable to commit their support during this time, we are indebted to those sponsors whose support did not waver, particularly the sponsors of the **Impressionist Masterworks from the National Gallery of Canada**: Global, Bristol Group, The Craig Foundation, The Daily News, MBS Radio, Halifax Regional Municipality, Vladi Private Islands, BMW, Office Interiors Group, and Friends of the AGNS. These sponsors are the reason the Art Gallery of Nova Scotia remains the premiere arts institution in Atlantic Canada, even through times of hardship, in which few institutions remain unaffected.

Guests mingle at La Grande Soirée, this year's fundraiser which celebrated the opening of Impressionist Masterworks from the National Gallery of Canada. More than $40,000 was raised for the Art Gallery of Nova Scotia.

Membership

The Gallery was pleased to welcome 725 new Members this year, with a retention rate of 93%.

The **Impressionist Masterworks from the National Gallery of Canada** enabled the Gallery to come close to its Membership goal of $70,000 by raising $65,000. A special thank you goes to Elizabeth Ryan, who has recently resigned as Membership Chair. Her contributions leave behind a lasting impression on the Gallery, and we hope that Elizabeth will continue her involvement with the Gallery in other ways.

The closing of the **Impressionist Masterworks** exhibition generated a revived interest in the Impressionist genre with the first in a series of corporate team building workshops. The concept behind the workshops was developed by Beverly Rolfe, Special Projects, CIBC with the help of Michael Smith and Darren Poirier of CIBC. Workshop participants included the Department of Tourism and Culture, CIBC, Bristol Group, AGNS, and Rogers AT&T. They created their own impressionist work in the same Gallery space that displayed the **Impressionist Masterworks**.

Last October's *La Grande Soirée* was successfully co-chaired by Mary Maddox and Shirley Johnson. Combining a preview of the **Impressionist Masterworks** exhibition with a dinner and live and silent auctions, *La Grande Soirée* was enjoyed by over 300 participants. The festivities, which were enclosed in a tent in Ondaatje Court, helped to raise over $45,000 after expenses. Sincere thanks goes to our supportive business community for this event: Presenting Partner - Aliant Telecom; Feature Partners - Deloitte & Touche and Honeywell; and Supporting Partners - Scotiabank, World

Trade Centre, and The Daily News. Special thanks goes to the Organizational Committee of *La Grande Soirée*: Mary Maddox: Co-Chair, Shirley Johnson: Co-Chair, Deborah Morrissey, Brenda Garagan, Jeff Gray, Bill Mont and Janice Mont.

The **Impressionist Masterworks** exhibition ushered in a new demand for space rentals at the Gallery. We had 31 events, ranging from dinners for 15 to receptions for over 250. Twenty local businesses entertained clients and staff with excellent food and personalized tours of the **Impressionist Masterworks** exhibition.

The Business Partners Committee continued its hard work this year to acquire corporate sponsors for the Gallery. Thanks to all of its members, new corporate partnerships have been forged and old ones have been sustained. Committee members include: Mike Boudreau, Paul Kidston, Don MacKinnon, Rick Emberley, Brian Rose, Colleen Alexander, Susan McBroom and Farhad Vladi. Michael Boudreau, Vice President and General Manager Atlantic Region Roger's AT&T is the new chair of the Business Partners Committee, replacing Frederick MacGillivray, President and CEO of Trade Center Limited. Congratulations to Fred who has assumed the position of Chair of Revenue Development, and a sincere thank you is extended to him for securing sponsors for the **Impressionist Masterworks** exhibition.

This year's annual *O'Carroll's Fundraiser*, which raised $4,000, was held on March 21 and included a live and silent auction. Special thanks goes to Brenda Garagan for her hard work on this event, and to its organizing committee: Sue Tingley, Karen Brown, Christine Dawe, Jeff Gray, Dariusz Burzński and Fran Cameron.

Through the efforts of the Friends of the AGNS, the *Off the Wall Luncheon*, a series of lunch and lectures with a Nova Scotian artist, was a success. Special thanks goes to Connie Darby for her work on this event. Under her leadership, the Friends of the AGNS gave people the opportunity to enjoy fun and informative lunches and lectures.

In addition to their dedication during working hours, the Gallery is fortunate to have many staff members that make an extra contribution by volunteering as well. Special thanks goes to all staff members who contributed their time and efforts towards many events. Special thanks also goes to Bobbi Beaulieu, who has shown her support to the AGNS by continuing as a volunteer, following her farewell as an AGNS staff member in April.

We are pleased to have Bob Geraghty as the Chair of the Major Gifts campaign. He has shown his dedication to the Gallery through many years of support, and is accompanied on this committee by Don MacVicar, Chair of the Board of Governors and Stephen Aftanas, Chair of the Planned Giving Committee.

At this year's *Newsmaker's Breakfast*, Rex Murphy's sold out performance was enjoyed by an audience of 350 participants—many of whom expressed that this was the best event ever. Living up to his reputation as a very witty and entertaining commentator, which is familiar to many from his CBC radio program *Cross Country Checkup*, Rex effectively raised awareness on the importance of supporting the arts. Each year *Newsmaker's Breakfast* features a new and interesting speaker, each with their own perspective to share, and draws a continual show of support from its corporate sponsors. This enjoyable and prosperous event would not have been possible without its sponsors: Scotiabank, Aliant Telecom, Sheraton Hotel Halifax, Toshiba, United Water, Volkswagen, CBC and The Daily News.

A special thank you goes to AIM Funds Management, the National Tour Presenting Sponsor for the highly-anticipated **Group of Seven in Western Canada** exhibition, which will be at the Gallery from November 2002–February 2003. In addition, AIM Funds Management will also be presenting **Metaphors of Eternal Return**, the work of perhaps the best known artist among Nova Scotians—Alex Colville, as well as **Painted Visions of Nov Scotia**, by one of Nova Scotia's greatest Folk artists, Joe Norris. The generous and consistent support of AIM Funds Management is appreciated by the Gallery and the many visitors who will look forward to enjoying these uniquely Canadian exhibitions.

Thank you to Roger's AT&T for their consistent support of many exhibitions at the Gallery, including: **Domesticate**, **Allan Harding MacKay: Source / Derivations VII**, and **A Collector's Vision: J.S. McLean and Modern Painting in Canada**.

This year, the Planned Giving Committee continued to educate people on ways in which they can leave behind a legacy to the Art Gallery of Nova Scotia. They held a seminar on *Art Income Tax and Planned Giving*, addressing such issues as leaving a legacy behind with a small estate and remembering the Gallery in one's will without neglecting other beneficiaries. Special thanks goes to Cheryl Rand Harrison and Stephen Aftanas, the chair of the Planned Giving committee, for their continuous efforts.

Thank you to Ideas Canada for supporting the *Visually Yours* program. Visually Yours consists of an extensive collection of tours and workshops for all school grade levels.

On behalf of the Board and staff, I sincerely extend our gratitude and appreciation to the Gallery's many donors, sponsors, members and volunteers. Their support provides a solid foundation on which programs and exhibitions at the Art Gallery of Nova Scotia continue to grow.

Sincerely,

Dariusz Burzyński
Manager of Development

Sales and Product Marketing Report

This division encompasses sales of the Art Gallery of Nova Scotia branded products and promotion of the collection through licensing. In our second full year in the wholesale museums market, sales were propelled by the **Joe Norris: Painted Visions of Nova Scotia** travelling exhibition and a strong presence at our local trade show. The exhibition was featured at the Art Gallery of Greater Victoria and the Edmonton Art Gallery. The network of shops and museums that carry our products continues with steady growth. Maud Lewis's profile was raised this year with the launch of a new children's publication by Tundra Books, entitled Capturing Joy - The Story of Maud Lewis. This book is quite lovely and tells the story of Maud's life aimed at children. It features paintings by Maud on the cover and several inside. The book is available now in bookstores or online at www.Tundrabook.com. Another licensed product that continues with good revenues is the annual Maud Lewis Calendar produced in cooperation with Cows of Prince Edward Island. Continued growth in revenue is expected from sales and licensing in the future.

Sue Klabunde
Marketing Coordinator

AGNS Gallery Shop Report

Our most significant venture of the year was the opening of a satellite Gallery Shop, in the Alice Hoskins Gallery (23), to support the **Impressionist Masterworks from the National Gallery of Canada** exhibition. The *Lasting Impressions Shop* was a smashing success! This little jewel of a shop carried, exclusively, impressionist merchandise. Its success was due, in large part, to the product mix and the luxury of the very close proximity to the exhibition itself. As a result of this, and the stellar staffing, we exceeded our budgeted gross sales by 50%. This was our first satellite shop of this magnitude, so to be afforded the advantage of such prime real estate was of great benefit and a much appreciated leap of faith.

Once again we played host to the **Metal Arts Guild of Nova Scotia Annual Competition and Exhibition**. This year's theme, Favorite Things, was installed in the Gallery South Lobby from October 17 to November18. This year garnered the most submissions to date and provided us a spectacular array of metal art, showcasing some of the finest craftsmanship, design and technical expertise Nova Scotia has to offer. 2001 marked the MAGNS's fiftieth year in existence, making it the oldest craft guild in continuous existence within Canada, and so, we were also treated to a stunning retrospective. 2001 also marked the eighth year in which we've enjoyed the privilege of being the venue for this event. Over these years, we've watched this annual exhibition grow from a single showcase in Gallery North Lower Lobby to an installation that sweeps through Gallery South Lobby. It is partnerships such as this that provide us, the AGNS Gallery Shop, the opportunity to connect with gallery space beyond our Shop walls and to connect with the arts community beyond Gallery walls.

Coupled with the success of the *Lasting Impressions Gallery Shop*, this was another successful year for the *Alex, Katharine, Elizabeth and Fred Fountain Gallery Shop* in spite of a dismal tourist season throughout the region, which of course, came to an abrupt end with the tragedy befalling September 11. This, obviously, had a devastating effect on our tourists dollars, however we still managed to see an increase in revenue of almost 7%. As a result, we were able to provide our strongest support yet to the AGNS; $15,000 to the Acquisitions Fund, $25,000 to General Operating, and $25,000 to fund The Painted House of Maud Lewis, authored by AGNS Fine Art Conservator Laurie Hamilton (published in partnership with Goose Lane Editions). In respect to another element of our mission, this year made possible over $100,000 in payments to the artists and craftspeople we represent.

In closing, I would like to note that all of the successes we've enjoyed in 2001/2002 are owed to a spectacular front line. We have a troop of volunteers and staff that is second to none. Numerous new faces came onboard for the duration of the satellite shop. Temporary staff and volunteers banded with those already in place like a well-oiled machine. Together they made a formidable team of which we are all very, very proud. Kudos to Leah Mullins, AGNS Gallery Shop Assistant, for so aptly and graciously steering the team.

Donn Sabean
Manager, AGNS Gallery Shop

Business Partners

The financial support of the business community is critical to the successful operation of the AGNS. We are grateful to all of our business partners who supported exhibitions, education programs and outreach, special projects and special events, and those who contributed to art acquisition and the area of greatest need.

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Donations of cash, life insurance, trusts, cultural property, real estate, gifts in memoriam, and bequests may be directed to the Endowment Fund. Funds raised through Life Memberships are also directed to the Endowment Fund. A portion of the income from the Fund may be used at the discretion of the Board of Governors for the acquisition of artwork to the permanent collection, for the expansion of education and public programs, and for special projects. The Gallery gratefully acknowledges the generosity of donors.

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New Members

Opportunities abound at the AGNS for members to become involved, participate in education programs, workshops and summer programs, and discover the treasures in our permanent collection and the ever-changing array of exhibitions in our temporary exhibitions. Once again the Gallery saw an annual increase in membership, and we are pleased to introduce the new members of the AGNS family for 1999.

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George F. MacKenz
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The AGNS raises funds in support of art acquisition and conservation, exhibitions, education and public programs. The Gallery also receives gifts for special projects, for areas of greatest need, and for capital projects. Our generous donors help us continue our quality exhibitions, programs and services to the people of the province and to visitors. We are grateful to all of our donors for their commitment to the Gallery this year. While we strive to be accurate, we apologize for any errors or omissions. Please contact the Development Office at 424-2909 to advise us of any corrections.

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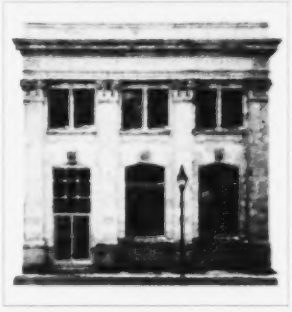
Western Branch Report

In April 2001, we were fortunate in securing a student, Kathy Huskins, from the Nova Scotia Community College (Burridge Campus, Yarmouth) Tourism and Hospitality program. In June, Ms. Huskins organized a fundraiser entitled "Under Exposed" which was a judged photo art show, and the participants were all residents of the tri-county area. The Western Branch was open during the Summer/Fall 2001 tourist season for promotional and awareness purposes, and enabled us to provide the continuity and visibility necessary to maintain the project's high profile in the community.

The Western Branch of the Art Gallery of Nova Scotia in Yarmouth fundraising campaigns continued throughout the year to support a phased-in construction approach. Phases I, II and III of the project have been completed. Additional funding is required in order to complete Phases IV and V, the final components of the retrofit. We are confident that our ongoing fundraising efforts will bring in the remaining funds from the private and corporate sectors to reach the campaign goal of $2.6M and to complete the project. In addition to the construction budget, we anticipate raising $500,000 to be placed in an Endowment Fund to assist with the ongoing operations of the Western Branch.

I would like to thank Peter Evans, project manager, for his exemplary management of the project; to Graham Surette of Graham Construction for the wonderful construction and restoration work which he has overseen with care and quality. I would also like to extend my sincere thanks and gratitude to the members of the Capital Campaign Committee for their ongoing support and encouragement in our efforts to raise the necessary funds to complete the project.

The Art Gallery of Nova Scotia acknowledges with gratitude the Province of Nova Scotia Department of Tourism and Culture, as well as the many donors, supporters, and volunteers associated with the project for their patience and understanding as we move forward in making the Western Branch a reality. Thank you for your valuable contribution.



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Faye Brown, AGNS Family
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Pierre Ferron, Public Information
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Peter Evans
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Financial Statements

AUDITORS' REPORT

To the Governors and Members of the **Art Gallery of Nova Scotia**

We have audited the financial statements of the **Art Gallery of Nova Scotia** consisting of the following:

Art Gallery of Nova Scotia
Combined Balance Sheet as at March 31, 2002 . . . . . p. 34

Gallery, Gallery Shop, Product Development and Western Branch
Balance Sheet as at March 31, 2002 . . . . . p. 34

Gallery
Statement of Revenue, Expenditures and Deficit for the year ended March 31, 2002 . . . . . p. 34

Gallery Shop
Statement of Revenue, Expenditures and Surplus for the year ended March 31, 2002 . . . . . p. 35

Product Development
Statement of Revenue, Expenditures and Deficit for the year ended March 31, 2002 . . . . . p. 35

Western Branch
Statement of Revenue, Expenditures and Surplus for the year ended March 31, 2002 . . . . . p. 36

Endowment Fund
Balance Sheet as at March 31, 2002 . . . . . p. 36
Statement of Revenue, Expenditures and Surplus for the year ended March 31, 2002 . . . . . p. 36

Phase II Expansion Fund
Balance Sheet as at March 31, 2002 . . . . . p. 37
Statement of Revenue, Expenditures and Surplus for the year ended March 31, 2002 . . . . . p. 37

Acquisition Fund
Balance Sheet as at March 31, 2002 . . . . . p. 37
Statement of Revenue, Expenditures and Surplus for the year ended March 31, 2002 . . . . . p. 37

These financial statements are the responsibility of the Gallery's management. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

In common with many charitable organizations, the Art Gallery of Nova Scotia derives revenues from donation receipts, special events, corporate campaigns, admissions and other income, the completeness of which is not susceptible of conclusive audit verification. Accordingly, we were unable to determine whether any adjustments for unrecorded revenues might be necessary to revenue, excess (deficiency) of revenue over expenditures for the year or surplus (deficit).

In our opinion, except for the effect of any adjustments which might have been required had we been able to satisfy ourselves with respect to the revenue described in the preceding paragraph, these financial statements present fairly, in all material respects, the financial position of the Art Gallery of Nova Scotia as at March 31, 2002 and the results of its operations for the year then ended in accordance with Canadian generally accepted accounting principles.

Ernst & Young LLP

Halifax, Canada
May 17, 2002

Chartered Accountants

Art Gallery of Nova Scotia
COMBINED BALANCE SHEET
As at March 31

	2002	2001
	$	$
ASSETS		
Current		
Cash and cash equivalents *[note 6]*	**1,055,074**	1,048,260
Accounts receivable	**109,273**	99,546
Prepaids	**12,500**	—
Inventory	**161,825**	194,767
	1,338,672	1,342,573
Investments [note 5]	**2,505,510**	2,527,573
	3,844,182	3,870,146
LIABILITIES AND SURPLUS		
Current		
Accounts payable and accrued liabilities	**369,462**	442,710
Phase II expansion liability *[note 6]*	**1,307,201**	1,958,828
Deferred revenue	**—**	66,140
	1,676,663	2,467,678
(Deficit) - Gallery	**(118,451)**	(142,958)
Surplus - Gallery Shop	**134,589**	166,085
(Deficit) Surplus - Product Development	**(3,083)**	3,876
Surplus - Western Branch	**175,039**	2,750
Surplus - Endowment Fund	**1,848,159**	2,023,576
Surplus (deficit) - Phase II Expansion Fund	**133,286**	(654,875)
(Deficit) surplus - Acquisition Fund	**(2,020)**	4,014
	2,167,519	1,402,468
	3,844,182	3,870,146

See accompanying notes
Contingency [note 7]

On behalf of the Board:

Governor

Governor

Gallery, Gallery Shop Product Development and Western Branch
BALANCE SHEET
As at March 31

	2002	2001
	$	$
ASSETS		
Current		
Cash and cash equivalents	**332,500**	177,269
Accounts receivable	**98,305**	98,169
Due from Acquisition Fund	**139,862**	18,900
Due from Endowment Fund	**2,500**	10,000
Due from Phase II Expansion Fund	**—**	26,800
Prepaids	**12,500**	—
Inventory	**161,825**	194,767
	747,492	525,905
LIABILITIES AND SURPLUS		
Current		
Accounts payable and accrued liabilities	**350,448**	430,012
Due to Phase II Expansion Fund	**193,950**	—
Due to Acquisition Fund	**15,000**	—
Deferred revenue	**—**	66,140
	559,398	496,152

(Deficit) - Gallery	**(118,451)**	(142,958)
Surplus - Gallery Shop	**134,589**	166,085
(Deficit) surplus - Product Development	**(3,083)**	3,876
Surplus - Western Branch	**175,039**	2,750
	188,094	29,753
	747,492	525,905

See accompanying notes

Gallery
STATEMENT OF REVENUE, EXPENDITURES AND DEFICIT
Year ended March 31

	2002	2001
	$	$
Revenue		
Province of Nova Scotia *[note 3]*	**1,091,283**	1,003,050
Admission	**199,979**	47,420
Sponsorships	**177,277**	330,760
Special grants	**176,118**	171,900
Other income	**102,974**	175,813
Memberships	**65,649**	42,753
Donations - AGNS appeal, major gifts	**52,316**	42,372
Public Education Programs	**46,586**	40,243
Special events	**46,178**	27,740
Corporate Campaign	**19,292**	20,340
Interest	**3,534**	8,715
	1,981,186	1,911,106
Expenditures *[Schedule]*		
Salaries and benefits	**768,128**	793,110
Building operations	**638,539**	602,121
Exhibitions and programming	**493,880**	600,497
Development/public relations	**141,528**	101,724
Administration	**126,240**	153,230
Printing and publication	**34,260**	15,219
Technology	**12,188**	10,081
Miscellaneous	**6,916**	6,845
	2,221,679	2,282,827
Contribution from Gallery Shop	**50,000**	10,000
Contribution from Endowment Fund	**215,000**	215,000
	265,000	225,000
Excess of revenue over expenditures for the year	**24,507**	(146,721)
(Deficit) surplus, beginning of year	**(142,958)**	3,763
(Deficit), end of year	**(118,451)**	(142,958)

See accompanying notes

Gallery
SCHEDULE OF EXPENDITURES
Year ended March 31

	2002	2001
	$	$
Salaries and Benefits		
Salaries and employee benefits	**768,128**	793,110
	768,128	793,110
Building Operations		
Utilities	**221,340**	209,061
Security	**177,887**	174,376
Climate control	**125,342**	133,188
Building maintenance and cleaning	**63,067**	46,275
Insurance	**27,386**	26,237
Elevator maintenance	**10,378**	9,063
Building repairs	**13,139**	3,921
	638,539	602,121
Exhibitions and Programming		
Programs	**470,965**	576,092
Workshop supplies	**8,988**	8,625
Collections management and gallery services	**7,382**	6,454
Vehicle	**5,385**	7,722
Conservation lab	**1,160**	1,604
	493,880	600,497
Administration		
Stationery and postage	**42,259**	57,188
Telephone	**26,029**	28,312
Travel	**16,874**	26,946
Professional fees	**16,845**	16,302
Equipment rental	**14,331**	13,890
Memberships	**5,051**	5,535
Equipment maintenance	**3,688**	4,134
Delivery administration	**1,163**	923
	126,240	153,230
Development/public relations		
Development/public relations	**141,528**	101,724
	141,528	101,724
Printing and Publication		
Printing and publication	**33,513**	13,200
Photography	**747**	2,019
	34,260	15,219
Technology		
Technology	**10,539**	7,861
Training and development	**1,649**	2,220
	12,188	10,081
Miscellaneous		
Bank charges	**5,935**	4,031
Miscellaneous	**981**	2,814
	6,916	6,845
Total expenditures	**2,221,679**	2,282,827

See accompanying notes

Gallery Shop
STATEMENT OF REVENUE, EXPENDITURES AND SURPLUS
Year ended March 31

	2002	2001
	$	$
Revenue		
Art and craft sales	**287,026**	237,144
Art and craft sales on consignment	**95,416**	115,991
Books, notes and posters	**30,801**	38,983
	413,243	392,118
Cost of sales	**246,301**	225,591
Gross profit	**166,942**	166,527
Expenditures		
Salaries and employee benefits	**92,965**	96,165
Office and administration	**40,473**	51,629
Promotional	**—**	1,941
	133,438	149,735
Excess of gross profit over expenditures for the year	**33,504**	16,792
Surplus, beginning of year	**166,085**	159,293
Contribution to Gallery	**(50,000)**	(10,000)
Contribution to Acquisition Fund	**(15,000)**	—
Surplus, end of year	**134,589**	166,085

See accompanying notes

Product Development
STATEMENT OF REVENUE, EXPENDITURES AND DEFICIT
Year ended March 31

	2002	2001
	$	$
Revenue	**112,077**	43,494
Cost of sales	**75,235**	18,206
Gross profit	**36,842**	25,288
Expenditures		
Salaries and employee benefits	**25,737**	14,880
Promotional	**6,889**	2,685
Office and administration	**6,567**	3,240
Members' discount	**4,608**	607
	43,801	21,412
Excess of expenditures over gross profit for the year	**(6,959)**	3,876
Surplus, beginning of year	**3,876**	—
(Deficit) surplus, end of year	**(3,083)**	3,876

See accompanying notes

Western Branch

STATEMENT OF REVENUE, EXPENDITURES AND SURPLUS

Year ended March 31

	2002	2001
	$	$
Revenue		
Donations	**186,859**	94,082
Special grants [note 3]	**80,000**	220,000
Fundraising	**2,119**	13,206
Interest	**1,224**	8,548
	270,202	335,836
Expenditures		
Building capital cost	**72,950**	474,935
Office and miscellaneous	**17,879**	28,730
Building operations	**6,165**	5,504
Building fundraising	**919**	21,085
	97,913	530,254
Excess of revenue over expenditures for the year	**172,289**	(194,418)
Surplus, beginning of year	**2,750**	197,168
Surplus, end of year	**175,039**	2,750

See accompanying notes

Endowment Fund

BALANCE SHEET

As at March 31

	2002	2001
	$	$
ASSETS *[note 4]*		
Current		
Cash and cash equivalents	**12,009**	9,669
Accounts receivable	**118**	812
Due from Acquisition Fund	**3,892**	23,132
	16,019	33,613
Investments [note 5]	**2,505,510**	2,527,573
	2,521,529	2,561,186
LIABILITIES AND SURPLUS		
Current		
Accounts payable	**1,632**	5,218
Due to Gallery	**139,862**	18,900
	141,494	24,118
Due to Phase II	**531,876**	513,492
	673,370	537,610
Surplus		
Restricted	**310,000**	300,000
Unrestricted	**1,538,159**	1,723,576
	1,848,159	2,023,576
	2,521,529	2,561,186

See accompanying notes

Endowment Fund

STATEMENT OF REVENUE, EXPENDITURES AND SURPLUS

Year ended March 31

	2002	2001
	$	$
Revenue *[note 4]*		
Investment income	**87,729**	154,985
Life memberships	**12,375**	26,500
Restricted donations	**10,475**	150
Oyler project	**4,000**	7,500
Gallery endowments	**3,500**	—
Marian deWitt Endowment	**—**	1,000
	118,079	190,135
Expenditures *[note 4]*		
Trustee fees	**25,574**	24,762
Administration	**10,903**	16,049
Promotion and public relations	**8,368**	14,880
Donor restricted projects	**7,329**	7,921
Printing and postage	**6,000**	7,440
Miscellaneous	**4,153**	61
Receptions	**1,169**	300
Life membership servicing	**—**	5,615
Gallery Endowment expenses	**—**	2,265
	63,496	79,293
Excess of revenue over expenditures for the year	**54,583**	110,842
Surplus, beginning of year	**2,023,576**	2,142,734
Contribution to Gallery	**(215,000)**	(215,000)
Contribution to Acquisition Fund	**(15,000)**	(15,000)
Surplus, end of year	**1,848,159**	2,023,576
Less: restricted surplus	**(310,000)**	(300,000)
Unrestricted surplus, end of year	**1,538,159**	1,723,576

See accompanying notes

DR. PETER CHRISTMAS, AGNS BOARD OF GOVERNORS, JACK KEITH, HONOURARY GOVERNOR, GRAND CHIEF BEN SYLIBOY, JIM LOGAN, AGNS ASSISTANT CURATOR, FIRST NATIONS, JEFF WOODBURY, PRESIDENT EXXON MOBIL CANADA, AND DON MACVICAR, CHAIR AGNS BOARD OF GOVERNORS CELEBRATE THE OPENING OF THE AGNS FIRST NATIONS GALLERY AND THE EXHIBITION **JOURNEY**.

Phase II Expansion Fund
BALANCE SHEET
As at March 31

	2002	2001
	$	$
ASSETS		
Current		
Cash	**667,653**	819,046
Due from Gallery	**193,950**	—
Due from Acquisition Fund	**50,000**	—
Accounts receivable	**430**	—
	912,033	819,046
Due from Endowment Fund	**531,876**	513,492
	1,443,909	1,332,538
LIABILITIES AND DEFICIT		
Current		
Accounts payable	**3,422**	1,785
Phase II expansion liability *[note 6]*	**1,307,201**	1,958,828
Due to Gallery	**—**	26,800
	1,310,623	1,987,413
Surplus (deficit)	**133,286**	(654,875)
	1,443,909	1,332,538

See accompanying notes

Phase II Expansion Fund
STATEMENT OF REVENUE, EXPENDITURES AND SURPLUS
Year ended March 31

	2002	2001
	$	$
Revenue		
Pledges and donations	**162,377**	176,390
Investment income	**46,164**	71,910
	208,541	248,300
Expenditures		
Capital expenses	**98,309**	103,391
Furniture and fixtures	**23,216**	260
Trustee fees	**6,527**	6,326
Fundraising expenses	**5,328**	10,189
	133,380	120,166
Excess of revenue over expenditures for the year	**75,161**	128,134
Deficit, beginning of year	**(654,875)**	(783,009)
Phase II expansion liability forgiveness *[note 6]*	**713,000**	—
Surplus (deficit), end of year	**133,286**	(654,875)

See accompanying notes

Acquisition Fund
BALANCE SHEET
As at March 31

	2002	2001
	$	$
ASSETS		
Current		
Cash	**42,912**	42,276
Accounts receivable	**10,420**	566
Due from Gallery Shop	**15,000**	—
	68,332	42,842
LIABILITIES AND SURPLUS		
Current		
Accounts payable	**13,960**	5,696
Due to Phase II	**50,000**	—
Due to Endowment Fund	**3,892**	23,132
Due to Gallery	**2,500**	10,000
	70,352	38,828
(Deficit) surplus	**(2,020)**	4,014
	68,332	42,842

See accompanying notes

Acquisition Fund
STATEMENT OF REVENUE, EXPENDITURES AND DEFICIT
Year ended March 31

	2002	2001
	$	$
Revenue		
Donations:		
Art Sales and Rental Society	**75,000**	45,000
Other	**13,110**	21,790
Friends of the Gallery	**6,500**	6,000
Grants *[note 3]*	**29,900**	22,870
AGNS Appeal	**17,250**	14,522
Contribution from Endowment Fund	**15,000**	15,000
Contribution from Gallery Shop	**15,000**	—
Interest	**—**	159
	171,760	125,341
Expenditures		
Acquisitions	**153,270**	56,795
Appraisal and professional fees	**15,082**	30,808
Insurance	**5,000**	10,000
Shipping	**1,703**	827
Promotion	**1,628**	2,009
Administration	**580**	2,000
Miscellaneous	**312**	649
Permanent collection exhibit	**179**	—
Bank charges	**40**	65
	177,794	103,153
Excess of expenditures over revenue for the year	**(6,034)**	22,188
Surplus (deficit), beginning of year	**4,014**	(18,174)
(Deficit) surplus, end of year	**(2,020)**	4,014

See accompanying notes

1. Purpose of the Organization

The Art Gallery of Nova Scotia's ("AGNS") mandate is to preserve the province's unique visual and cultural history through the acquisition, conservation and display of art, and the provision of art education to learners of all ages.

The Art Gallery of Nova Scotia is registered as a charitable organization under the Income Tax Act and, as such, is exempt from income taxes and is able to issue donation receipts for income tax purposes. In order to maintain its status as a registered charity under the Act, the AGNS must meet certain requirements within the Act. In the opinion of management, these requirements have been met.

2. Significant Accounting Policies

These financial statements have been prepared by management in accordance with generally accepted accounting principles within reasonable limits of materiality and within the framework of the accounting policies summarized below:

Fund accounting
In order to ensure observance of the limitations and restrictions placed on the use of resources available to the AGNS, the accounts of the AGNS are maintained in accordance with the principles of fund accounting. Accordingly, resources are classified for accounting and reporting purposes into separate funds. These funds are held in accordance with the objectives specified by the donors or in accordance with directives issued by the Board of Directors or various funding authorities.

For financial reporting purposes, the accounts have been classified into the following seven groupings:

The AGNS Gallery Fund supports the day to day operations of the Gallery including all programming, exhibitions, development, public relations, conservation, and collections management.

The purpose of the AGNS Acquisition Fund is to purchase works of art for the Gallery and cover costs associated with acquiring these works.

The AGNS Endowment Fund exists to support and manage all of the investments for the long term survival of the Gallery. The investments are managed by a professional fund manager and the Investment Committee is responsible for monitoring the fund on behalf of the Board of Governors.

The AGNS Phase II Fund was established in 1998 when the Gallery began expansion into the Provincial Building. This fund will cease to exist when all pledges towards the project have been received.

The AGNS Western Branch Fund is primarily a capital fund with the purpose of completing the construction of the Western Branch in Yarmouth.

The AGNS Gallery Shop serves dual purposes, firstly it is an excellent showcase for AGNS branded products developed around major traveling exhibitions. Secondly, to extend the educational experience of our visitors exposing them to the best that Nova Scotia has to offer in fine craft and art. The sale of products also provides financial support to artists and craftspeople. Funds generated support acquisitions of art work for the Gallery and other special need projects.

AGNS Product Development was established to develop and market AGNS branded projects under various copyrights and provide an opportunity for AGNS to license its intellectual property. Revenues from this fund will be directed to special projects as determined by the Gallery.

Cash and equivalents
Cash and equivalents are cash and short term liquid investments with a maturity of 90 days or less.

Inventory
Inventory is valued at the lower of cost, determined on an average cost basis, and net realizable value.

Investments
Investments are recorded at cost. Income is recognized on the settlement date.

Revenue recognition
Revenue from donations, life memberships, and investment income is recognized when the cash is received. All other revenue is recognized on the accrual basis of accounting.

Acquisitions
Acquisitions of works of art, including donated works, become the property of the Province of Nova Scotia. Accordingly, acquisitions paid for by the Art Gallery of Nova Scotia are expensed in the year acquired. Acquisitions expensed in the current year amounted to $153,270 (2001 - $56,795).

Other income
Other income includes revenue from rental spaces, catalogue sales, advertising and gallery services.

Contributed service
Volunteers contribute approximately 25,000 hours this year to assist the Art Gallery of Nova Scotia in carrying out its mandate. Because of the difficulty in determining the fair value, contributed services are not recognized in the financial statements.

3. Government Assistance

During the year the Art Gallery of Nova Scotia recognized revenue from provincial, federal and other grants which are recorded as follows:

	2002	2001
	$	$
Gallery Fund:		
Nova Scotia Department of Tourism and Culture	**1,091,283**	1,003,050
Canada Council for the Arts	**120,000**	165,900
Federal Department of Canadian Heritage	**27,000**	—
Halifax Regional Municipality	**25,500**	6,000
	1,263,783	1,174,950
Western Branch Fund:		
Nova Scotia Department of Tourism and Culture	**80,000**	80,000
Town of Yarmouth	**—**	50,000
Municipal District of Yarmouth	**—**	10,000
Department of Economic Development and Tourism	**—**	80,000
	80,000	220,000
Acquisition Fund:		
Canada Council for the Arts	**29,900**	22,870
	29,900	22,870
	1,373,683	1,417,820

4. Endowment Fund

Endowment Fund donations and bequests are allocated to the Endowment Fund together with investment income thereon. The income of the fund, or a portion thereof as determined by the Board of Governors, after a balance of $500,000 has been accumulated shall be available for the purpose of:

a) the acquisition of artworks for the permanent collection;
b) the expansion of exhibition and art education programs; and
c) other special projects.

The funds which will be placed in the Endowment Fund will be:

a) donations designated as such by the donor;
b) special types of donations which are stipulated to go to the Fund, such as Life Member's fees; and
c) any funds specifically designated by the Board of Governors.

Expenses relating to the activities of the Endowment Fund will be charged to the Endowment Fund.

5. Investments

The investments included in the Art Gallery of Nova Scotia's financial statements are comprised of the following:

	2002		2001	
	Cost	Market Value	Cost	Market Value
	$	$	$	$
Endowment Fund				
Equity	**2,505,510**	**3,144,684**	2,527,573	3,007,982
	2,505,510	**3,144,684**	2,527,573	3,007,982

6. Phase II Expansion Liability Forgiveness

The AGNS received $713,000 in debt forgiveness from the department Tourism and Culture relating to the construction work done on the Phase II expansion. The forgiveness directly reduces the deficit created as a result of the construction as the related expenditures were recorded in prior years. The amount includes $61,376 of amounts previously in dispute and recorded as capital expenses in the current year.

Subsequent to year end, AGNS completed an agreement that released Phase II from an additional $557,557 in debt relating to the expansion. As a condition of this agreement AGNS paid the remaining liability of $749,644 to the department of Transportation and Public Works in April, 2002.

7. Contingency

There are $45,624 in disputed amounts owed by AGNS to another government agency which date back several years. The AGNS believes that the result of this dispute is not determinable and no liability has been recorded.

8. Comparative Amounts

Certain of the comparative amounts have been reclassified to conform with the presentation adopted in the current year.

Board of Governors

COMMITTEES*

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Karen Cramm
Janet LeBrun
Lauchlin McKenzie
Michele McKenzie

Acquisition Committee
Fred Fountain, *Chair*
Ray Cronin
Judy Dietz
Peter Dykhuis
Colin Latham
James Morrow~
Elizabeth Ryan

Acquisition Sub-Committee/ Ceramics
Alexandra McCurdy, *Chair*
Peter Bustin
Judy Dietz
Marie Elwood
Paul Greenhalgh
Elizabeth Pink

Acquisition Sub-Committee/ NSCAD
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Ray Cronin
David Dibblee
Judy Dietz
Fred Fountain
Rosemary MacDonald

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Joe Brandt
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Governmental Affairs
Vacant, *Chair*

Investment Committee
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Payson Hunter
Karen Oldfield
Remy Richard
John Roy
Sue Tingley

Life Membership
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Dr. Elizabeth Chard
Bernadette MacDonald
Shirley McInnes

Membership
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Tammy Corbett
Shirley Ellis
Anne Hillis

Nominating Committee
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Michele McKenzie

Newsmakers Breakfast
Vacant, *Chair*

Business Partners
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Colleen Alexander
Rick Emberley
Paul Kidston
Don MacKinnon
Susan McBroom
Brian Rose
Farhad Vladi

La Grande Soirée Gala
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Mary Maddox, *Co-Chair*
Brenda Garagan
Jeff Gray
Bill Mont
Janice Mont
Deborah Morrissey

Family Weekend/ Children's Festival Committee
Heather Corrigan
Constance Darby
Jeff Gray
Dale Sheppard

Art Tour Committee
Vivian Layton, *Chair*
Ann Cameron
Constance Darby
Jean Davies
Colette Flinn
Pauline Hildesheim
Helen Hyndman
Edith Patterson
Elizabeth Phillipchuk
Anne Poulos
Rae Rhodes
Margaret Williams

AGNS Appeal
Vacant, *Chair*

Seniors Committee
Anne Hillis, *Chair*
Leona Freeman
Elsie Turner
Louise Wheelock

Strategic Planning Steering Committee
Ann Kitz, *Chair*
Judy Dietz
Camilla Farrell
Fred Fountain
Don MacVicar
Sue Tingley

Planned Giving Committee
Stephen Aftanas, *Chair*
Sherrill Rand Harrison

* The Chair and Director are ex-officio members of all AGNS Committees
~ Deceased

Staff

Administration
Bernard Riordon, *Director and CEO*
Brenda Garagan, *Assistant to the Director*

Development
Dariusz Burzyński, *Manager of Development*
Jeff Gray, Special *Events Coordinator*
Tammy Corbett, *Membership and Volunteer Coordinator*
Giselle Melanson, *Secretary*
Donn Sabean, *Manager, Gallery Shop*
Leah Mullins, *Shop Assistant*
Sue Klabunde, *Wholesale*

Operations
Sue Tingley, *Manager, Finance and Operations*
Robin MacInnis, *Accounting Assistant*
Christine Dawe, *Receptionist*
Kevin McGrath, *Building Operator*
Marcel Bellussi, *Cleaning Services*
Jessie Doncaster, *Gallery Attendant*
Sophie Pilipczuk, *Gallery Attendant*

Programming
Vacant, *Chief Curator*
Ray Cronin, *Curator of Contemporary Art*
Judy Dietz, Manager, *Collections/Registrar*
Laurie Hamilton, *Fine Art Conservator*
Beth Shields, *Assistant Registrar/Traveling Exhibitions Coordinator*
Dale Sheppard, *Educator*
Alexandra McCurdy, *Associate Curator/Ceramics*
Mora Dianne O'Neill, *Associate Curator/Historical Prints and Drawings*
Jim Logan, *Associate Curator/First Nations*
Kris Webster, *Special Projects*
Karen Brown, *Secretary*
Pat Beauchamp, *Preparator*
Frank Lively, *Preparator*

Public Relations
Nancy Keating, *Public Relations Officer*

Security
Captain Barry Thorne, *Head, Security*
Commissionaire *Jerry Chabot*
Commissionaire *Jerry LaVoie*
Commissionaire *Bob McClure*
Commissionaire *John O'Leary*
Commissionaire *Peter McDunnough*
Commissionaire *Sandra Murphy*
Commissionaire *Bill Stanbrook*
Commissionaire *Bruce Tremblay*
Commissionaire *Art Verge*

Art Sales and Rental Society Executive Members
Janet LeBrun, *President*
Rachel Todd, *Vice President*
Barbara Munro, *Secretary*
Bev Milbury, *Treasurer*
Marjorie Ross, *Accessions*
Shirley Johnson, *Placement*
Vacant, *Publicity*
Clarice Comeau, *Grow with Art*
Ann Bruce MacNeil, *Past President*

Art Gallery of Nova Scotia Staff